



FAB

FORTY TWO







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ON THE COVER

Front Cover: Metamorph Science Officer Maya,
starring role in **Space:1999** for Catherine Schell.
Back Cover: Martin Landau and Barbara Bain
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Selfridge's **Stingray** exhibition,
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and **SFX** magazine are up for
discussion in this issue's bulging
mailbag.

Over the last 40-odd issues of FAB, we have conducted well over 70 interviews with people who have been involved, in one way or another, with the Gerry Anderson productions, from actors, directors, script-writers, composers and production designers to editors, lighting cameramen, visual effects technicians, musicians and comic strip artists. The one thing that they all have in common, apart from their association with Gerry Anderson, is what genuinely nice people they all are. Unless my memory is playing tricks on me, I can't think of anyone that myself or my colleagues have interviewed for FAB that hasn't been absolutely delighted to talk to us about their work, often way beyond our allotted time. Many of these people have maintained their contact with the club, come along to our conventions and do genuinely enjoy being involved in the club's activities.

I can only think that this must have something to do with the very friendly work community atmosphere that these people enjoyed during their time on whichever Anderson productions they were involved with. Again and again we hear about how, particularly during the Supermarionation era, these people worked together and played together, and have been left with very fond memories of those times which they delight in sharing with those of us who couldn't be there. Somehow Gerry, Reg and Sylvia managed to gather together a group of people who were not only highly talented and took a great deal of pride in their work, but were also of a similar social mindset that enabled them to all get along famously, and this was, of course, very much to the benefit of the films and television programmes that resulted from their happy collaboration.

Perhaps part of the problem with the film and television industry today is that the type of cottage industry that Gerry was running in the 1960s and 70s is not encouraged, or if it is, too many of the people working in those sorts of companies are too busy setting their sights higher to really give the job their best in the way that those who worked on the early Anderson productions did. During the production of **Space Precinct**, former Supermarionation puppeteer Christine Glanville was working as an animatronics operator and when she wasn't required on set, she would be in the workshop painting alien heads, arms and hands. At lunch one day in the Pinewood canteen, Christine told me sadly that it really wasn't like the old days at Century 21, or even on **Terrahawks**, mainly because she could see that the majority of the people working on **Space Precinct** looked down their nose at it, as if it was beneath them to work on it, and that they only really saw it as another rung on the ladder to working on major productions like the Bond films. Christine and the other people who had worked with Gerry before - Richard Gregory, Steven Begg, Harry Oakes, Peter Holmes - were knocking themselves out to do the best job they could no matter what, but all around them were people who were just working their contract and looking forward to the day that they could move on to something else.

Sadly, I think that showed on screen: although **Space Precinct** has a lot going for it and there are plenty of things in it that those involved can be proud of (not least the fact that it got made at all - how many other 24 episode science-fiction series have been produced in the UK in the last ten years?), it doesn't shine with quality and attention to detail in the way that all of Gerry's previous programmes did. **Thunderbirds**, **Stingray**, **Captain Scarlet** and **Space:1999** are all currently enjoying a new lease of life, maintaining their popularity and even finding a whole new audience some thirty or forty years after they were made. It doesn't take a degree in media studies to understand why.

Chris Bentley - Editor

FABNEWS

Dateline: June 2101

- Digitally Remastered Captain Scarlet Autumn Relaunch
- Gerry Anderson Auctions Parker and Penelope Puppets
- Thunderbirds F&B Show on UK Tour
- Gerry Anderson Spearheads F&B Dictionary Campaign
- Thunderbirds Trading Cards Include F&B Chase Cards
- Stingray Returns to British Network Television
- Obituary: The Protectors' Nyree Dawn Porter



SPECTRUM IS GREEN FOR AUTUMN CAPTAIN SCARLET RELAUNCH

In association with Carlton Books and Carlton Video, Carlton International Media are preparing a major relaunch of **Captain Scarlet And The Mysterons** for the autumn, to tie-in with a complete screening of the series on BBC2 from September 2nd. Brand new digital transfers of all 32 episodes have been prepared by a team at BBC Resources, who recently secured a contract to digitally remaster various Gerry Anderson and ITC action series for Carlton. The results of the painstaking work being undertaken by BBC Resources on **Captain Scarlet** are absolutely stunning and an amazing improvement over the picture and sound quality of the **Thunderbirds** digital remastering.

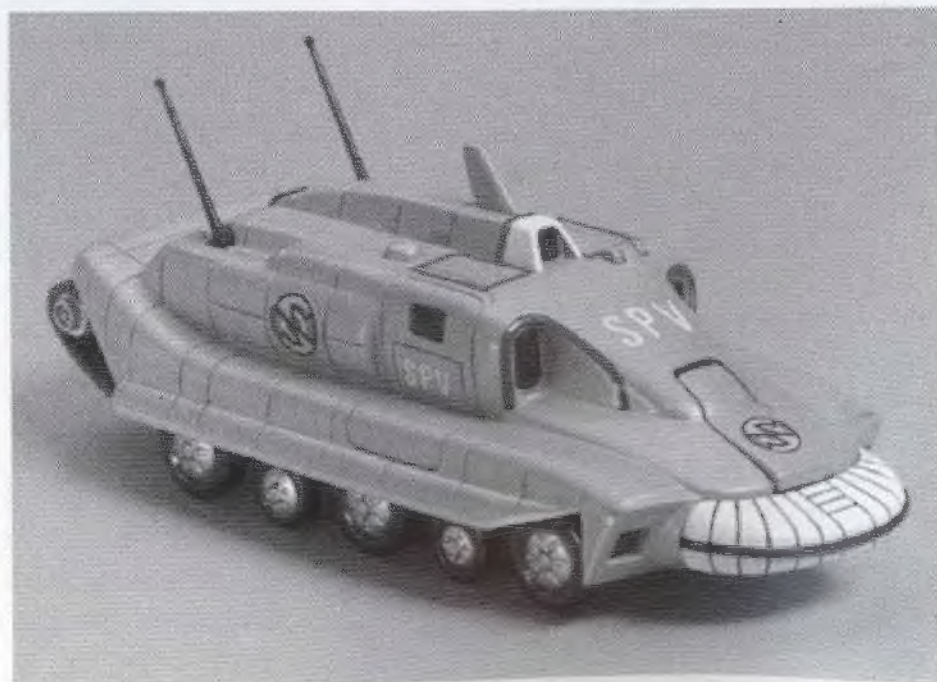
The 1967 Supermarionation series will be released on DVD on September 17th as a box set of six discs. The first five discs will feature all 32 episodes of the series (six episodes on each of the first four volumes with eight episodes on volume five) while the sixth DVD will include a brand new documentary programme about the series which is currently being produced for Carlton by Anderson Entertainment. The soundtrack is being remastered in 5.1 Surround and Stereo for the DVD releases, but viewers will also have the option to watch the episodes with the original mono soundtrack.

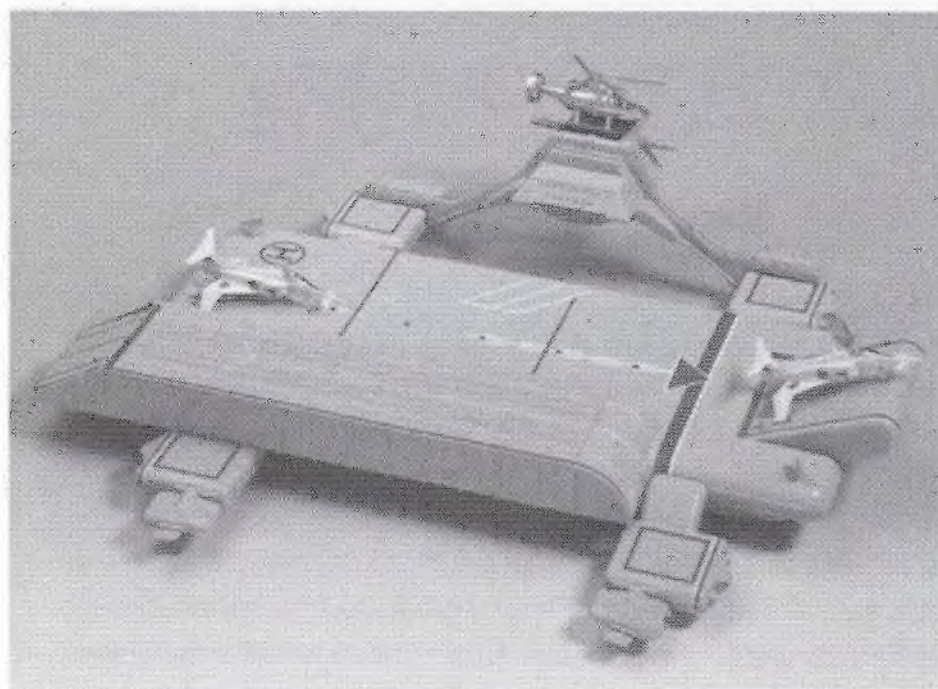
The complete contents of the **Captain Scarlet And The Mysterons** discs are still under discussion but Carlton Video are once

again working closely with F&B to compile an exciting collection of supplementary material including a set of 1960s **Captain Scarlet** TV ads for Kellogg's Sugar Smacks and Lyons Maid Orbit, comprehensive merchandise guides and a behind the scenes stills gallery. The DVD box set will retail at £74.99 but the first five DVDs will also be available individually (the documentary disc will not be sold as a separate disc). The series will also be released as a nine VHS video box set (eight videos containing four episodes apiece and an additional cassette featuring a junior edition of the documentary).

Carlton Books are currently working on a range of **Captain Scarlet** books which will be published on August 2nd. Along with the usual colouring books, puzzle books and junior novels, a hardback **Captain Scarlet Top Secret** annual will tell the stories of *The Mysterons*, *Lunarville 7*, *Crater 101* and *Dangerous Rendezvous* via video grab images direct from the remastered episodes. There will also be a *Supermarionation Cross Sections* book from Graham Bleathman which will feature all of the **Captain Scarlet** vehicles together with cutaways of vehicles from some of the other Supermarionation series, such as Fireball XL5, Stingray and Mac's Jet Air Car from **Joe 90**.

In addition, Chris Bentley has written *The Complete Book of Captain Scarlet*, a companion volume to *The Complete Book of Thunderbirds* which will pick up the Supermarionation story where the previous book left off, detailing the making of **Captain Scarlet**, the characters and vehicles, promotion and merchandise, broadcast history and the programme's influences on subsequent Anderson series, together with a comprehensive episode guide. The book includes a foreword by Gerry Anderson and features contributions from series directors Ken Turner, Alan Perry, David Lane and Leo Eaton, voice artists Francis Matthews, Ed Bishop, Liz Morgan, Cy Grant, Gary Files and Charles Tingwell, visual effects designer Mike Trim, puppet sculptor Terry Curtis, and puppeteers Rowena White and Jan King, among others. *The Complete Book of Captain Scarlet* will be lavishly illustrated with more than 300 colour photos including many previously unpublished behind-the-scenes pictures.





Other licensees are also preparing **Captain Scarlet** products for September. Slow Dazzle Worldwide will be publishing a 2002 **Captain Scarlet** calendar alongside their other 2002 calendars for **Thunderbirds** and **Stingray**. Vivid Imaginations will be releasing a range of **Captain Scarlet** toys including talking Captain Scarlet and Captain Blue dolls (with voices provided by original voice artists Francis Matthews and Ed Bishop), a talking Captain Black doll, a Mysteron Light Phaser, a Cloudbase playset (shown above) and new **Captain Scarlet** vehicle toys - Spectrum Saloon Car, Spectrum Pursuit Vehicle (shown on page opposite), Spectrum Helicopter and Angel Interceptor. Cards Inc. will be producing a set of deluxe **Captain Scarlet** trading cards as a companion set to their deluxe **Thunderbirds** trading cards.

The digitally remastered series has also sold successfully around the world and Carlton are in negotiations with licensing companies in America, Australia, Japan and the Benelux countries to produce overseas merchandise ranges tied to terrestrial television broadcasts.

GERRY ANDERSON TO SELL PARKER AND PENELOPE PUPPETS

Gerry Anderson is to sell his own personal puppets of Parker and Lady Penelope from **Thunderbirds** at a special Film and Entertainment Sale auction hosted by auctioneers Fleetwood Owen at London's Planet Hollywood restaurant on July 31st. The Parker puppet is a complete original studio puppet made in 1965 for the **Thunderbirds** television series. It features Parker's 'smiler' head and wears an original studio butler's uniform, also made for the television series. This puppet is one of only three original studio Parker puppets known to have survived from the 1960s. One of these was sold at auction in 1995 for £19,550, but Anderson's Parker is expected to fetch anything between £20,000 and £50,000.

However, contrary to reports that appeared recently in virtually every major British newspaper, Anderson's Lady Penelope puppet is not an original puppet from either the television series or the **Thunderbirds** feature films. Although two original studio puppets of Penelope are known to have survived, one from the **Thunderbirds Are Go** feature film (auctioned by Sylvia Anderson in 1995 for £34,500) and the other from the **Thunderbird 6** feature film (sold at auction for £13,800 in 1995), Anderson's Penelope is a replica made by puppeteer Christine Glanville in 1990 for *Parker's Day Off*, a commercial for Swinton's Insurance produced by Gerry Anderson. With a value of between £2,000 and £3,000, the puppet could nonetheless fetch anything up to £10,000 at auction, by virtue of the vendor being Gerry Anderson himself.

THUNDERBIRDS FAB ON UK TOUR

The hilarious 'Thunderbirds FAB' stage show, featuring the amazing mime performances of Andrew Dawson and Gavin Robertson, is embarking on a new national tour of venues in the UK. The tour begins on the week commencing July 2nd at the Hexagon Theatre, Reading and continues throughout the summer and into September with visits to Aberdeen, Glasgow, Oxford, Woking, Manchester and Bradford, among others.

'Thunderbirds FAB' tells the story of an untelevised International Rescue adventure in which the Mysterons threaten the life of the United States President, engineering a series of predicaments from which the Tracy brothers and Lady Penelope, assisted by Captain Scarlet of Spectrum, must rescue him. The show also opens with a marvellous retelling of the events of the first manned Moon landing, performed entirely on a tabletop in mime, which serves as a highly enjoyable introduction to the mime 'language' that is then used by the performers in the **Thunderbirds** story.

The full schedule for the tour is as follows with engagements running for the week commencing with the date listed:

July 2nd	Hexagon Theatre, Reading
July 10th	Swan Theatre, High Wycombe
July 17th	Theatre Royal, Bath
July 24th	Playhouse Theatre, Oxford
July 31st	His Majesty's Theatre, Aberdeen
August 6th	New Victoria Theatre, Woking
August 14th	Manchester Opera House, Manchester
August 21st	Richmond Theatre, Richmond
August 28th	Theatre Royal, Glasgow
September 3rd	Cliffs Pavilion, Southend
September 10th	Alhambra Theatre, Bradford
September 17th	New Theatre, Hull

Special discounts will be available at certain theatres for Fanderson members on production of a Fanderson membership card. Full details of these discounts will be posted on the FABNews page on the Fanderson website (www.fanderson.org.uk) as soon as they become available.

GERRY ANDERSON SPEARHEADS FAB DICTIONARY CAMPAIGN

In association with publishers Harper Collins and Thunderbirds Online, Carlton International's official **Thunderbirds** website, Gerry Anderson is spearheading a campaign to have the word 'FAB' admitted to the Collins English Dictionary. As the single most often queried aspect of **Thunderbirds** is the meaning of 'FAB', Anderson proposes that the word should be included in the dictionary with a formal definition.

Often assumed by viewers to be an acronym for a three-word phrase, 'FAB' is merely used by the members of International Rescue as a call sign indicating the positive reception of orders or information, much like the conventional use of phrases such as 'Roger', 'A-OK' and 'Ten-Four'. The word developed from a diminutive of 'fabulous', commonly used in the 1960s as a slang expression of appreciation and now back in common parlance among 21st century teenagers.

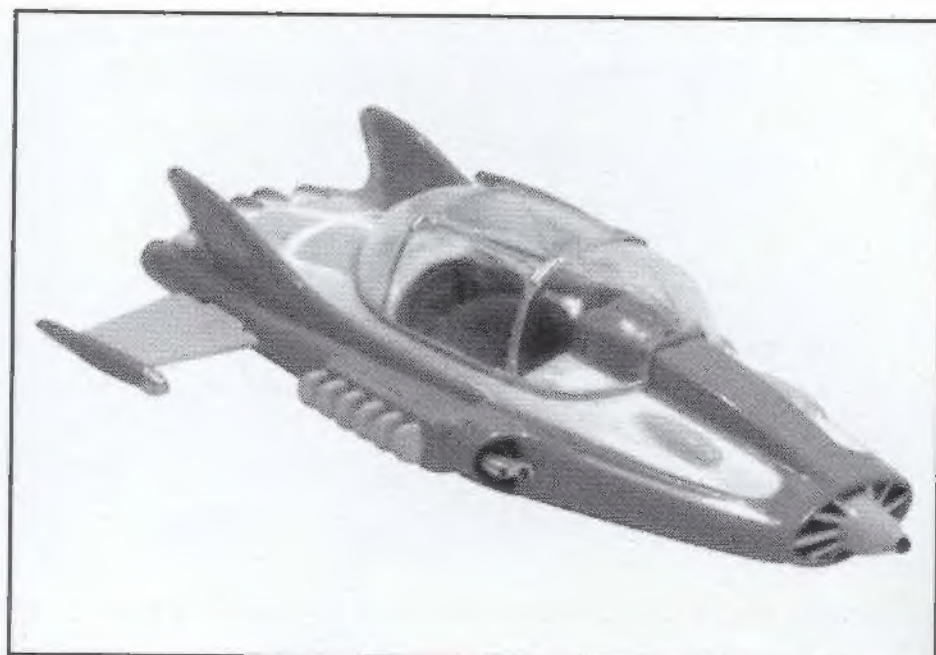
Before they make a decision whether to include the word in the next edition of the Collins English Dictionary, Harper Collins need to assess if members of the public would genuinely find it useful. To this end, Thunderbirds Online has set up a petition for viewers to vote for or against the inclusion of the word in the dictionary at www.thunderbirdsonline.com.



THUNDERBIRDS TRADING CARDS INCLUDE FANDERSON CHASE CARDS

Cards Inc. launched their **Thunderbirds** Premium Trading Card Collection in May with a 72 card basic set featuring hundreds of colour images of the **Thunderbirds** characters and vehicles, and packed with facts and vehicle specifications. However, the complete set also includes a further 27 cards across a variety of chase levels including foil cards, International Rescue team portrait cards and a set of eight special autograph cards, signed by members of the voice cast and crew including Gerry Anderson, Sylvia Anderson, Shane Rimmer and David Graham.

In addition to these, Cards Inc. have produced a special 10 card chase set that will only be available to Fanderson members. This 'Titles Countdown' set depicts the launch countdown seen in the opening seconds of every episode of **Thunderbirds**, and can only be purchased by mail order from Fanderson Sales. See the current Fanderson Sales leaflet for order details.



DIE-CAST SUPERCAR AVAILABLE IN US

The American toy company Playing Mantis have produced a licensed 1:64 scale die-cast **Supercar** as part of their Johnny Lightning range of cult film and television vehicles. Launched in May, the Johnny Lightning **Supercar** is available both individually or as part of a set of 60s and 70s cult vehicles which includes the Mystery Machine from **Scooby Doo, Where Are You?**, the Black Beauty from **The Green Hornet** and the Partridge Family bus from **The Partridge Family**. Collectors in the UK can purchase **Supercar** and the other Johnny Lightning vehicles from speciality retailers such as Forbidden Planet.

Incredibly, this is the first new commercially-available licensed **Supercar** vehicle toy to have been produced anywhere in the world since the mid-1960s. However, purists will note that the Johnny Lightning **Supercar** features yellow wings instead of white ones, as the manufacturers apparently used the cover of the 1962 **Supercar Little Golden Book** for reference. Playing Mantis are currently preparing a second **Supercar** die-cast which will feature the correct vehicle colouration and retracted wings.

WIN A STINGRAY DVD BOX SET!

Courtesy of Carlton Video, we have a complete **Stingray** DVD Box Set to give away in this issue's first competition. Featuring five DVDs, the Box Set comprises the entire series - all 39 digitally remastered episodes - formatted for Region 2 players with a PAL television picture. And as if that weren't enough, we're even going to throw in a special promotional **Stingray** T-shirt (Large size only) and a promotional **Stingray** mug too!

To be in with a chance of winning, all you have to do is identify which five episodes of **Stingray** feature the following undersea aliens:

- Torata the Centralian
- Mauritimus of Solarstar
- Epayus the Atlantean
- Croma of Prisma
- Parasitica the Hermit Nomad

Send your answers on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership number to:

**Stingray Competition, Fanderson, P.O. Box 12,
Bradford, West Yorks BD10 0YE, United Kingdom.**

The DVD Box Set, T-shirt and mug will be awarded to the first correct entry drawn from Teufel's fish-bowl after the closing date, Friday, August 31st, 2001.

WIN A SPACE:1999 DVD BOX SET!

Courtesy of Carlton Video, we have a complete **Space:1999** DVD Box Set to give away in this issue's second competition. Featuring six DVDs, the Box Set comprises the entire first series - all 24 digitally remastered episodes - formatted for Region 2 players with a PAL television picture. And as if that weren't enough, we're even going to throw in a special promotional sparkly **Space:1999** T-shirt (Extra Large size only) too!

To be in with a chance of winning, all you have to do is identify which five episodes of **Space:1999** feature the following outer space aliens:

- Arra the Atherian
- Raan of Zenno
- Balor the Progon
- Zantor of Caldor
- Kara the Darian

Send your answers on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership number to:

**Space:1999 Competition, Fanderson, P.O. Box 12,
Bradford, West Yorks BD10 0YE, United Kingdom.**

The DVD Box Set and T-shirt will be awarded to the first correct entry drawn from Carter's helmet after the closing date, Friday, August 31st, 2001.

NYREE DAWN PORTER

1940-2001

Born in New Zealand on January 22nd, 1940, Nyree Dawn Porter was perhaps best-known for her role as Irene Forsythe in the BBC's 1967 drama serial **The Forsyte Saga** based on the novels of John Galsworthy. She began her acting career with the New Zealand Players' Trust and was acclaimed for performances as Jessica in 'The Merchant Of Venice' and Juliet in Peter Ustinov's 'Romanoff And Juliet'. Moving to London, she made her West End debut in 1959 in the revue 'Look Who's Here' at the Fortune Theatre and went on to appear as Connie in Neil Simon's 'Come Blow Your Horn' at the Prince of Wales Theatre.

She made her film debut in **Sentenced For Life** (1960) and made her first television appearance the same year, guesting in an episode of the first season of the ITC series **Danger Man - The Island**. The following year, she guested in the first season of **The Avengers** as Liz Wells in *Death On The Slipway* and went on to appear in the feature films **Part-Time Wife** (1961), **Live Now - Pay Later** (1962), **Two Left Feet** (1963) and **The Crackman** (1963).

After guest-starring as Patsy Butler in *The Scorpion*, an episode of **The Saint**, Ms Porter's big break came in the title role of the 1964 BBC drama serial **Madame Bovary**. Considered briefly as a replacement for Honor Blackman in **The Avengers**, Ms Porter starred as Hermione in the 1966 television series **The Liars** before taking the part of Irene in **The Forsyte Saga**. She followed this with another television starring role as Deidre Baldock in the LWT comedy **Never A Cross Word** and returned briefly to the big screen in **The House That Dripped Blood** (1970) before being cast by Lew Grade alongside Robert Vaughn and Tony Anholt in Gerry Anderson's 1972 live-action thriller series **The Protectors**.

As the wealthy widow with her own detective agency in Rome, Nyree Dawn Porter made the part of the Contessa Caroline di Contini her own. She appeared in 48 of the popular series' 52 half-hour episodes, occasionally carrying the show in Vaughn's absence in episodes such as *Goodbye George* and *The Tiger And The Goat*. When the series finished, she appeared as Susan Warren in **From Beyond The Grave** (1973) and guested in an



episode of the ITV series **Thriller, Ring Once For Death**. She was also seen in **Doctor In Charge, Anne Of Green Gables, Softly, Softly** and a BBC adaptation of **David Copperfield**.

Throughout this time, she made regular stage appearances, in Jack Holton Dell's 'The Duel' (Duke of York's, 1968), 'St Joan' (Oxford Playhouse, 1969), 'Twelfth Night' (Shaw Theatre, 1972), Francis Durbridge's 'Deadly Nightcap' (Westminster, 1986), 'Sunday In The Park With George' (National Theatre, 1990), 'Hedda Gabler' (Richmond Theatre, 1991) and 'The Winslow Boy' (Globe, 1994). She also toured Australia in Jeffrey Archer's 'Beyond Reasonable Doubt' and appeared as Miss Havesham in a UK tour of 'Great Expectations'.

Although she appeared alongside Barry Morse in *The Martians*, the final episode of the American mini-series **The Martian Chronicles** based on the book by Ray Bradbury, Ms Porter's last major television role was opposite Ian Hendry in the 1980 drama series **For Maddie With Love**. Her final screen appearance was as Dame Margot Fonteyn in **Hilary And Jackie** (1998). Her last stage appearances were as Carlotta in Noel Coward's 'Song At Twilight' at the Arts Theatre and as Donna Lucia D'Alvadorez opposite Eric Sykes in 'Charley's Aunt' at the Theatre Royal, Windsor.

She was forced to pull out of the latter production on Wednesday, April 4th, when she was taken ill. She died at her home the following Tuesday, April 10th. A spokesman for her agent said that her death had come as a great shock to her friends and family.

Awarded an OBE in 1971 for services to television, Nyree Dawn Porter was first married to New Zealand actor Bryon O'Leary (who died of an accidental drugs overdose in 1970) and then to actor Robin Halstead, but they divorced in 1987. She leaves a daughter, Talya, from her second marriage.



STINGRAY RETURNS TO BRITISH NETWORK TELEVISION

The 1962 Supermarionation series **Stingray** returned to British network television at 6.00pm on Tuesday, April 17th, filling the slot vacated by **Thunderbirds** the previous week. Following the adventures of Troy Tempest and the crew of the World Aquanaut Security Patrol super-sub **Stingray**, the 39 episode series has been digitally remastered and is being screened in its entirety throughout the summer.

For the first five weeks, the episodes were broadcast in 50-minute double-bills, but the series has now moved to a later single episode timeslot (7.05pm) on Mondays. To pressdate, the episodes have been screened as follows:

April 17th	<i>Stingray / Plant Of Doom</i>
April 24th	<i>Sea Of Oil / Hostages Of The Deep</i>
May 1st	<i>Treasure Down Below / The Big Gun</i>
May 8th	<i>The Golden Sea / The Ghost Ship</i>
May 15th	<i>Count Down / The Ghost Of The Sea</i>
May 21st	<i>Emergency Marineville</i>
June 4th	<i>Subterranean Sea</i>
June 11th	<i>Loch Ness Monster</i>

The series is expected to run until early September, leading in to the BBC2 screening of the digitally remastered **Captain Scarlet And The Mysterons**.

WHERE ARE THEY NOW DEPT.

Space:1999 visual effects director **NICK ALLDER** is currently working as special effects supervisor on **Blade 2: Bloodlust**, a sequel to the 1998 vampire action-adventure movie **Blade**. Wesley Snipes reprises the title role as Marvel Comics' half-mortal half-vampire super-hero and is joined by Kris Kristofferson, Ron Perlman and Luke Goss in the film

WIN THUNDERBIRDS MOVIES DVDS!

Courtesy of MGM DVD, we have a set of two **Thunderbirds** movies DVDs to give away in this issue's third competition. The pair of DVDs feature **Thunderbirds Are Go** and **Thunderbird 6**, digitally remastered with optional commentaries by Sylvia Anderson and David Lane, formatted for Region 2 players with a PAL television picture.

To be in with a chance of winning, all you have to do is identify which of the following vehicles appears in both **Thunderbirds Are Go** and **Thunderbird 6**:

- Zero X
- Skythrust
- FAB 1
- Fireflash
- Skyship One

Send your answer on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership number to:

Thunderbirds Are Go Competition, Fanderson, P.O. Box 12, Bradford, West Yorks BD10 0YE, United Kingdom.

The twin DVD set will be awarded to the first correct entry drawn from Penelope's hatbox after the closing date, Friday, August 31st, 2001.

which is currently in production...

GERRY ANDERSON appeared in the lamentable late night Channel 4 documentary series **SF:UK** on April 8th. The episode **Sex Machines** also featured clips from **Supercar**, **Stingray**, **Thunderbirds**, **Captain Scarlet And The Mysterons**, **UFO** and **Space:1999**. Gerry will next be seen in an edition of the ITV series **My Brilliant Idea** in which he talks about the inspiration for his various Supermarionation productions, focusing in particular on **Captain Scarlet And The Mysterons**. The programme is currently scheduled to be broadcast on ITV at 7.30pm on Thursday, 28th June...

ED BISHOP (**UFO**'s Commander Ed Straker) was Uncle Kasimir in Radio 3's **Sunday Play** production of **The Emigrants - Ambros Adelwarth** from the book by W.G. Sebald, broadcast on March 4th... **BRIAN BLESSED** (**The Day After Tomorrow**'s Dr. Tom Bowen) appeared in the **Best Of British** programme about his old friend Patrick Stewart (Captain Jean-Luc Picard in **Star Trek: The Next Generation**) which was finally broadcast on BBC1 on May 30th. The programme was made last year and originally scheduled to be shown to tie in with the cinema release of **X-Men** in which Stewart plays Professor Charles Xavier. Brian recalled their time together on a drama course at Calder High School and later at the Bristol Old Vic Theatre School. Brian was also seen talking about his role as Channel 4's Sumo commentator in BBC2's **I Love 1988** on March 17th... **LOU HIRSCH** (**Space Precinct**'s Officer Romek) was back in his regular role as Arnie when BBC1's super-hero sitcom **My Hero** returned for a new six-part series on May 14th...

MARTIN LANDAU (**Space:1999**'s Commander John Koenig) plans to produce a sequel to the 1969 cult biker movie **Easy Rider** in which the sons of the characters played by Peter Fonda and Jack Nicholson in the original film set out to clear Fonda's character of the murder of Nicholson's by finding the real murderer. Martin will next be seen in the Jim Carrey comedy drama **The Majestic**, directed by Frank Darabont, which has now been scheduled for a December 21st opening in the US... **GINO MAROTTA**, assistant director on episodes of **The Protectors** and **UFO**, has died aged 74. Marotta also worked on numerous episodes of other ITC series such as **Sir Francis Drake**, **Danger Man**, **The Prisoner**, **Jason King** and **Return Of The Saint**. He leaves a wife and two sons...

ZIENIA MERTON (**Space:1999**'s Sandra Benes) made her debut as obstetrician Ms Rose in **Father's Day Too**, the penultimate episode of the latest series of BBC1 daytime medical drama **Doctors**, broadcast on May 31st. Zienia is set to make further appearances in **Doctors** when the series returns later in the year... **DAVID QUILTER** (**Space Precinct**'s Sergeant Fredo) was Norman Lewis in the two-part **Silent Witness** story **Faith**, shown on BBC1 on March 19th and 20th. David also appeared as Robert Fraser in **Mercy**, an episode of BBC1's murder anthology series **Murder In Mind**, broadcast on May 20th...

GEORGE SEWELL (**UFO**'s Colonel Alec Freeman) appeared as Huggy in ITV's 11-part adaptation of Alan Temperley's **Harry And The Wrinklies**, broadcast on weekdays from April 30th to May 15th. He was also briefly seen in the cast of 'Guess Who's Coming To Dinner' as a performance was interrupted by Michael Aspel for Patrick Robinson's **This Is Your Life**, shown on BBC1 on April 18th... **TED SHACKELFORD** (**Space Precinct**'s Lt. Patrick Brogan) returned to his role as Gary Ewing for the reunion mini-series **Knots Landing: Back To The Cul-de-Sac** which was shown for the first time on British television by Channel 5 on March 5th and 6th... **ROBERT VAUGHN** (**The Protectors**' Harry Rule) is currently filming his role as Ryan Tolley Sr., the father of a character played by **Murder One**'s Anthony LaPaglia in Mike Bencivenga's **Happy Hour**, due to be released in the US later this year...

...and finally, congratulations to **PETER DUNCAN** (Cantar in **Space:1999 - The Exiles**) who completed the 2001 London Marathon on April 22nd in four hours and eighteen seconds.

FANDERSON REPORT

MEMBERSHIP NUMBERS INCREASE!

The recent **Thunderbirds** activity in the UK has had a dramatic effect on the club membership and we now have a record 1700 members. The club's previous highest membership was at the peak of the 1992 **Thunderbirds**-mania when we had 1636 members.

Unfortunately, this huge increase means that mailing out each issue of FAB magazine now takes a whole weekend to complete. To make it a little bit easier on those of us doing the donkey-work, we have decided to discontinue the "family membership" option from the club's membership structure. With immediate effect, we will no longer be accepting any new family memberships, but if you have already got a family membership running, this will continue until it expires, at which point you will then be given the option to renew with a standard membership.

WE'RE FANS TOO

Please remember that those of us who are running Fanderson for you are fans too. In between our various club activities we have to fit in our day jobs, seeing friends and family, and the occasional holiday. Therefore, it isn't always possible to "drop everything" to fulfil an order or membership as a present for someone. So, if you're planning to give a membership or some item of club merchandise to someone as a gift, please ensure you give us at least 28 days notice.

FRIENDS OF FANDERSON

Friends of Fanderson and Life Memberships are awarded by the club committee as a 'thank you' for outstanding support, assistance and/or promotion of Fanderson, its various projects and conventions. In response to those of you who have asked who the people are that are listed at the front of each issue of FAB as Friends of Fanderson or Life Members, here is a résumé.

The bulk of those listed are previous Fanderson committee members who at some point in the last 20 years have helped to shape the club into what it is today, and who still continue to support the club and its objectives by providing varying degrees of assistance with the organisation of projects and events.

- Katie Bleathman - Fanderson Sales secretary (1987 - 1989)
- Ian Boyce - Guest Liaison (1987 - 1998)
- Ian Fryer - Mailings co-ordinator (1989-1991),

then FAB editor (1991-1994)

- Keith Jones - Local Groups Co-ordinator (1985-1991)
- Lorraine Malby - Treasurer (1986 - 1993), then Fan Activities Co-ordinator (1994 - 1995)
- David Nightingale - founder member and publisher of SiG magazine (1981-1988)
- Andrew Staton - Mailing secretary (1989-1992)
- Glo Thorogood - Public Relations officer (1990-1993)
- Ralph Titterton - Fanderson News editor (1985-1991), then Public Relations officer (1991-2000)

We also honour several club members who have provided invaluable help or services:

- Jonathan Baxter - artist for Fanderson News, convention books and merchandise items
- Graham Bleathman - artist for various projects, including the original membership card, SiG and Fanderson News
- Tim Mallett and Glenn Pearce - co-producers of the club's highly acclaimed video and CD projects
- Phil Rae - founder member who has provided ongoing assistance with model/puppet exhibitions
- Jon Keeble, Don Mead and Frank Ratcliffe - ITC/PolyGram liaisons who provided access to the film and video vaults, licensees and valuable documentation

Last, but certainly not least are Gerry, Mary and Jamie Anderson, Ed Bishop, Zienia Merton and Mike Trim who have all generously given their time and assistance freely to the club on numerous occasions, often acting as 'ambassadors' to help promote the club and its activities.

Regrettably, Barbara Edwards, a founder member and former club secretary, has declined a Friends of Fanderson award as she disagreed with the decisions of the current committee in bestowing the above awards. Our apologies for including her in the FAB41 listing, which was published before her wishes had been made known to us.

AND FINALLY...

Please note that I have recently moved, so any membership queries, renewals or your changes of address should now be sent to me at:

24 Goddard Way, Warfield, Bracknell, Berkshire, RG42 2JP

Thanks.

Nick Williams - Membership Secretary & Treasurer

STAND BY FOR ACTION: FANDERSON CONVENTION - MAY 2002

Planning has started on Fanderson's next two-day Gerry Anderson convention, **Stand By For Action**, which will take place over the weekend of May 18th and 19th, 2002 at The Allesley Hotel in Allesley near Coventry. Guests already confirmed to attend (professional and personal commitments permitting) include **Graydon Gould** (the voice of **Supercar's** Mike Mercury), **Zienia Merton** (**Space:1999's** Sandra Benes), **Thunderbirds** and **UFO** director **David Lane**, puppet sculptor **Terry Curtis**, model-maker **Alan Shubbrook** and **Gerry Anderson** himself. Proceeds from the event will be donated to Diabetes UK.

Plans are still at a very early stage, but full details with registration fees and a booking form will be available with the next issue of FAB.

THUNDERBIRDS TOYS COMPETITION

Last issue, we invited you to identify the origin of various lines of dialogue from **Thunderbirds** to win a set of Vivid Imaginations's new Brains and The Hood talking action dolls and the new Thunderbird 5 Soundtech vehicle. The correct answers were:

- Sun Probe* (Brains: "Oh no, Virgil! We've brought the wrong box.")
- Desperate Intruder* (The Hood: "No man can stay in the burning sun for long without having his tongue loosened.")
- Day Of Disaster* (Brains: "It's just that if you're gonna start talking to teapots, there's a guy I think you ought to see!")
- The Mighty Atom* (The Hood: "I don't believe it! You stupid, foolish, idiotic failure!")
- Alias Mr. Hackenbacker* (Brains: "Why don't we all go over to the Starlight Roof and have a bite to eat? I'm starving.")

The winner was **Martyn Clarke** of Letchworth, Herts who will have already received his prize.

THE FAB INTERVIEW

E.C. TUBB

Edwin Charles Tubb was born in London on October 15th, 1919. An avid reader of pulp science-fiction and fantasy in his youth, Tubb opted for a full time career as a writer in his early thirties and soon became renowned for the speed and diversity of his output - apart from science-fiction and fantasy, he also wrote westerns and gangster thrillers. Tubb contributed to many of the SF magazines of the 1950s including *New Worlds*, *Nebula*, *Tales of Tomorrow*, *World of Fantasy*, *Futuristic Science Fiction* and *Wonders of the Spaceways*. He also contributed heavily to *Authentic Science Fiction* and edited the magazine from February 1956 until it folded in October 1957. Much of Tubb's work has been written under pseudonyms such as Charles Grey and Gregory Kern, and he has used more than 50 pen names over five decades of writing.

E.C. Tubb's best-known work is the 32 volume *Dumarest Saga*, the epic story of traveller Earl Dumarest as he attempts to find his way back to his home planet, Earth, from a region of space so far distant that its existence is believed to be nothing more than a myth. Tubb is also known for his work on five of the *Space:1999* tie-in novels, but his introduction to the worlds of Gerry Anderson came in 1968 when he was commissioned to write a series of comic strips for Letraset's Joe 90 Magic Instant Picture Books.

Tubb is renowned as the founder of the British Science Fiction Association and he was guest of honour at Heicon, the 1970 World Science Fiction Convention, in Heidelberg. Now in his eighties, he continues to write and recently began work on a new series of sword and sorcery novels, *The Chronicles of Malkar*.

Chris Bentley and David Sisson recently spoke to E.C. Tubb at his home in London.



How did you become a science-fiction author?

Well, that's a long story. During the pre-war years I was a great reader. I read everything I could that was to do with outer space, lots of the old pulp magazines, Edgar Rice Burroughs and all of that, and I really just enjoyed it all very much.

Then, of course, the war came along and lots of families broke up for one reason or another. You were taken away, put with people who you didn't know, taken to a place you'd never seen before and told to fight. It was a bit of a shake-up for you. Then, if you were lucky, you came home and were told to carry on where you left off. I came back and didn't know what to do with my life. I thought to myself that a new life in Australia might be an idea because a lot of people were emigrating there at that time.

I needed to have a trade to get out there and because I had done a bit of bomb damage repair work, I put myself down as a carpenter. I wasn't really a carpenter but I knew enough to get myself through an interview. The idea was that I would go to Australia, get settled, and then my wife would come out a few months later. At the very same time as this, I had a short story published for which I was paid, and so I decided to stay here and give it a go as a writer. The chances are that if I had gone to Australia, the wife wouldn't have followed me over and I would have ended up getting killed by a sheep on a sheep farm or something!

This first story was 'No Short Cuts' in *New Worlds* magazine?

Yes. That's right. It was my beginning. I did other jobs to support my family, but gradually I earned more money from these stories. I had some ups and downs along the way, but I managed to remain as a writer for the most part.

I learnt that, more than anything else, speed was everything. You had to write fast - don't edit, just let it flow. Sometimes what





you wrote was awful, but mostly it was alright and you got away with it. If you were paid by the word, you would use all sorts of little tricks to fill the page. I had characters spending a whole paragraph just stubbing out a cigarette and going through a door. It was like that in those days. Nowadays, if I was writing like that, I would spend ages describing a character using a mobile-phone or something like that.

I learned a lot of things in those early days. I was naive and I was ripped off once by a bloke who claimed that he was better known than I was and would be more likely to have a story published than me. He told me that once my story was published, he would give me the fee for it and I would have my foot in the door, as it were, with the editor of this particular magazine. Of course, the bloke didn't give me any money at all and claimed that it was his story. I learned from that.

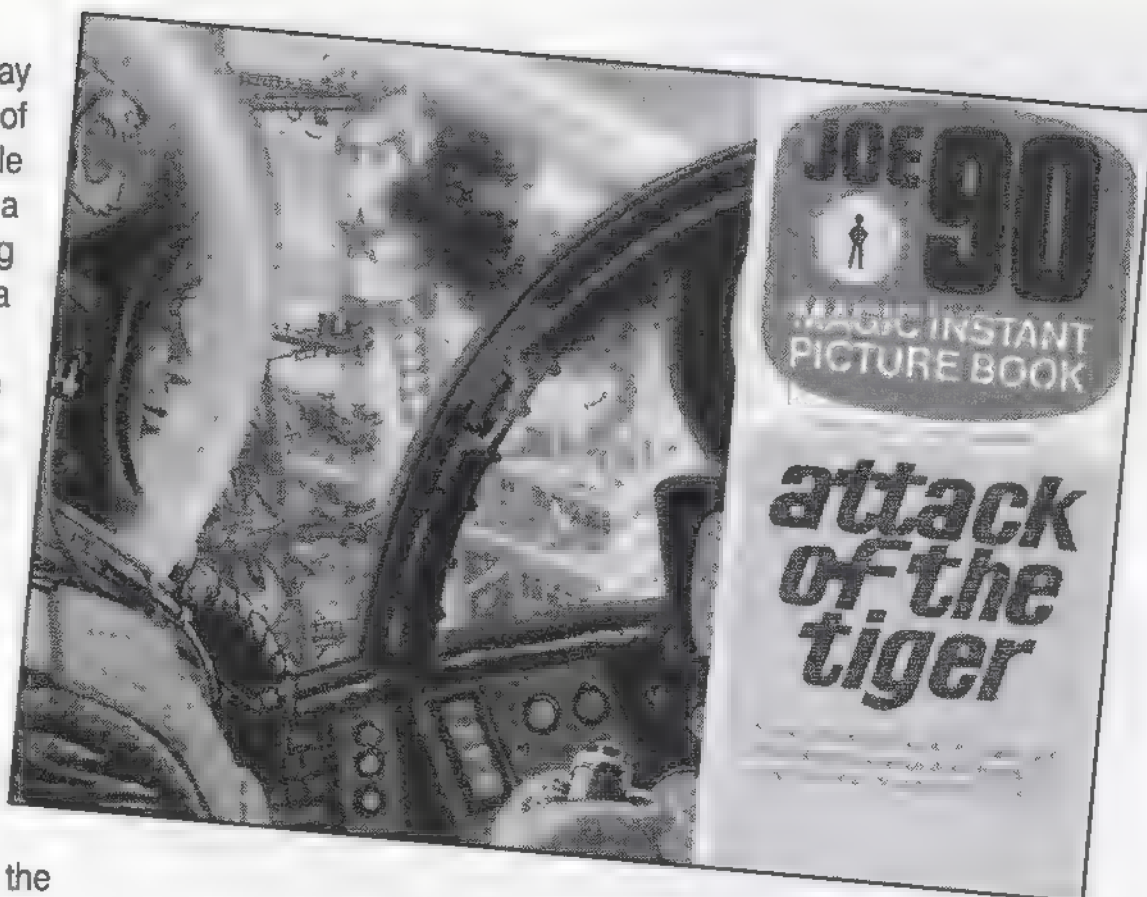
Another thing I learned was from an old mate, a writer called Bill Temple. He taught me that characters should just 'talk'. They don't 'hiss' or 'bark' or 'snarl' like in the old silent melodramas - you know the kind of thing: "Get over here," the villain snarled. I stopped using all of those ridiculous adjectives and found that it sounded better.

Were you just writing science-fiction?

Oh, no. I wrote whatever I could to keep the money coming in. I did westerns, a few thrillers and some gangster things, but it was the science-fiction that I personally enjoyed obviously. I began to write under different names, some of which were given to me by publishers as they were 'house' names - such as King Lang, Gill Hunt and Volsted Gridban. Once, when I was doing a magazine called *Authentic Science-Fiction*, I actually wrote everything in one particular issue, including the readers column. I had deadlines to meet and I just had to do it.

They were great days because I met some good mates who had similar interests but I also upset a few people too. There was one fellow who was desperate to get in print. I was an editor by this time and I published one of his stories and it wasn't bad, but I had to cut down on some of the weaker parts of the story. It still read well but this bloke was furious that I had done it and never spoke to me again.

People have this idea that writing is a kind of romantic life but it isn't. If you're already well off and write to express yourself I suppose it is romantic, but for me it was hard work. I had a family to support and really just sitting in front of a typewriter makes it a bloody lonely life, not a romantic one. You don't meet anybody



and you lose touch with the real world because you spend all of your time in one that you have invented - such as the one for the Dumarest stories. Sometimes it was nice to do something different, to have a break from what you were always doing. I spent some time selling knives and demonstrating things in markets and that type of thing. I actually really enjoyed that and I felt a bit like a priest, telling people 'the truth' and they would believe me. It was the same with the writing. To make a break from the norm was quite refreshing sometimes.

Were the Joe 90 Action Transfer books a refreshing break from the norm?

That's right, I did those, didn't I? I can't remember exactly how many I did, maybe two or three, but it paid pretty well and I was pleased to be doing something a little unusual. Because the stories were based on a children's television programme, I was working under certain instructions from the publishers. I couldn't have Joe 90 or any of the other characters using excessive violence. I mean, these were supposed to be adventure/spy stories about a lad who had a gun and all of that, but you couldn't have him shooting anybody or at least only do very little shooting. You had to keep the stories simple. The characters all had to be different so children could recognise them as goodies or baddies. You also had to have things that they knew from the programme itself. I suppose it was quite a relief for me as a writer because it saved me having to invent all of these things.

How were you briefed about the show?

I think I was sent some photographs and some outlines about the

Below (and pages 14 to 18): The covers to all 29 UK first editions of E.C. Tubb's popular Dumarest Saga series, plus the first US edition of the final novel *The Return*, not yet published in the UK.



The Winds of Gath



Derai



Toyman



Kalin



The Jester at Scar

SPACE: 1999 EARTH FALL E.C. TUBB

Koenig didn't like the office. It was too large, too pretentious and, for him, disquietening. The sculptured abstract on the wall served no useful function, the gilt was too lavish, the carpet too thick, the equipment too neatly placed on the wide desk. A place designed for show rather than for work. One intended to impress and awe and create a calculated mood. But, at least, it had a window.

Standing before it Koenig looked at the scene below. The field, as always, was busy, double glazing and baffles alone killing

the sound of engines and alarms, the whistles and klaxons of normal service. As he watched, a truck drove towards a reception area, men running forward to monitor for leaks. Another truck, almost unloaded, lay ringed with foam-dispensers, men tensed to release a blanket of protective film if one of the containers it carried should spring a leak. A rare occurrence, the cans were of thick metal lined with shock-absorbing plastic, painted with corrosion-proof compounds, handled with painstaking care. Those who dealt with them knew too well the power of the man-made hell they contained; the radioactive waste which had been collected from the atomic power stations of Earth to be shipped to their final destination on the moon.

Koenig glanced at the sky. It was late afternoon but no crescent showed against the still-bright azure. The moon was still below the horizon and would reveal itself only when the stars shone bright in the sky. But the Eagle now rising from the edge of the field would find it without trouble and the load it contained would be buried with the rest. Watching he could imagine the roar from its flaming jets, the surge and thrust of power which lifted it up and away into the air, higher into space, across a quarter of a million miles of emptiness until it landed on the surface of Luna itself.

'Dreaming of the old days, John?' Commissioner Gerald Simmonds had entered the office unnoticed, his footsteps muffled by the carpet, his very presence diminished by the scene beyond the window. As Koenig turned he thrust out his hand, bearded lips parted in a smile. 'It's good to see you, John. How long has it been now? A year?'

'Two.'

'As long as that?' Simmonds released his grasp and shook his head in mock dismay. His hand was a match for the rest of him,

big, broad, too soft and too clammy. His eyes were small, deep-set, watchfully shrewd. His hair was thick, neatly dressed, softly gleaming. About him hung the odour of lavender. 'It's been too long, John. How are you keeping? Well, I hope. And the job? Happy, I trust?'

Words which stirred the air as he led the way to his desk where he sat and gestured Koenig to take a chair. Sounds without real meaning and questions to which he already had the answers. As Koenig made no reply Simmonds shrugged and, placing his hands and forearms on the surface of the desk, leaned forward.

'We don't have to play games with each other, John. Two years is a long time but maybe not long enough to erase bitterness. Do you still blame me?'

'For robbing me of my command?' Koenig met the other's eyes. 'You are the Luna Commissioner - is there anyone else to blame?'

'The Council,' said Simmonds, flatly. 'The political situation. The entire, crazy set-up on the Moon. The need to wheedle, to soothe, to make the right noises at the right time to the right people. They call it expediency, John. I have to live with it.'

And he was good at it which was why he held the position he did. A minor scientist who had left research and entered the political arena to become the essential oil reducing the friction of jealous nations. A manipulator and arranger. A compromiser. A man who had learned to swallow his pride and to sacrifice those he had once called friends. A lonely man, perhaps, but Koenig, understanding, still could not wholly forgive.

'We both have to live with it,' he said, harshly. 'But for you it was just a job.'

'And for you almost life itself - is that what you're saying?'

'I survived.'

'You were replaced,' said Simmonds. 'You lost your command and were given a position here on Earth. Major Gorski stepped into your shoes. By doing so we kept the Russians happy. There was nothing personal about it, John, you know that. There is no hint of blame or inefficiency attached to your record. It was just -' he broke off, gesturing. 'It was just a move.'

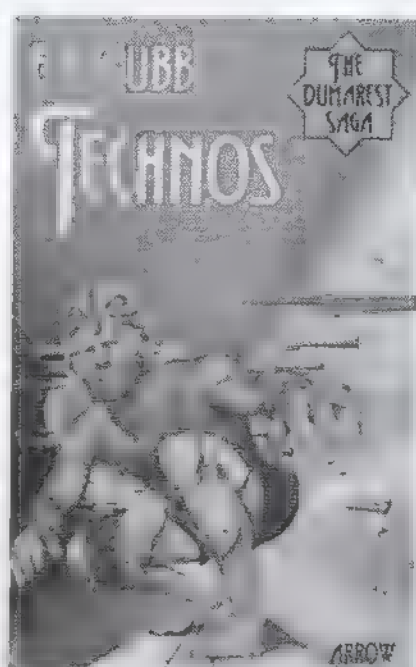
'A matter of expediency,' said Koenig, dryly.

'Exactly. You think I had a choice?' Simmonds was bitter. 'You know better than that, John. You've worked on the Moon and know the situation. There are five races and fifteen nationalities up there. Every nation on Earth wants a finger in the pie. It's the new frontier and no one wants to be left out if anything of value is to be found. And each is watching the other and all are edging to gain an advantage. I spend my time balancing, counter-balancing - I should have been a trapeze artist. And on top of that I have to contend with the Environmentalists, the Conservationists, the

Text © E.C. Tubb 1977



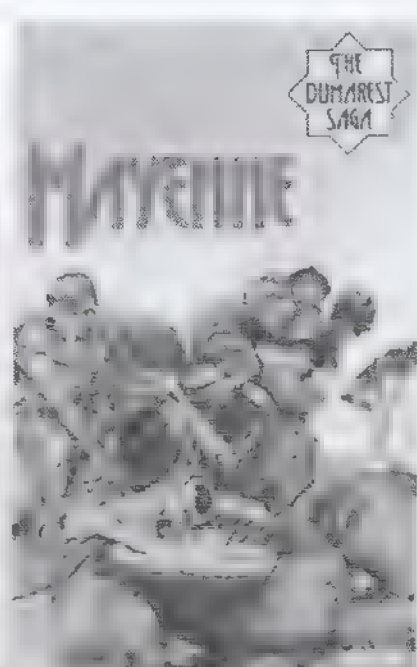
Lallia



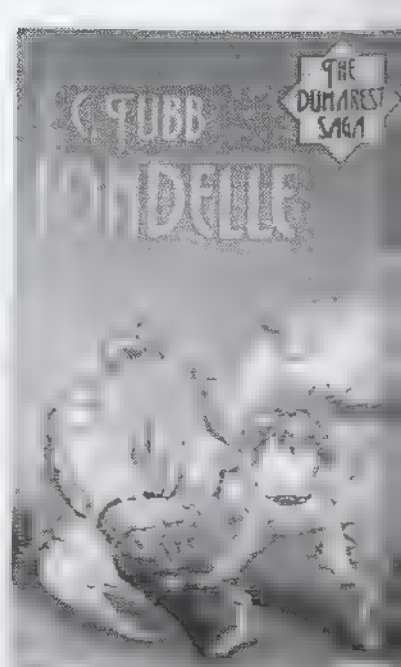
Technos



Veruchia



Mayenne



Jondelle

Friends of the Universe, the Natural Lifers, all the nuts in creation!'

And, in a sense, the reason for the base on Luna. Waste radioactives could not be kept on Earth for fear of contamination - a real and ghastly danger. They must not be thrown into the sun, so powerful lobbies insisted, for fear of disturbing the essential Phoenix Reaction which maintained the solar furnace. They could not simply be fired to drift endlessly in space for the danger of destroying other worlds and races which, though alien, had the right to live. They were something which no one wanted but no one knew just how to deal with. So the compromise of Moonbase Alpha.

The waste was stored in pits dug into the Lunar surface against the time when it was discovered how to reclaim their valuable elements and use the vast energy they contained. While working on that other projects were in hand all of potential benefit; space medicine, vacuum engineering, the breeding of mutated plants and bacteria, organic research in sterile conditions - short term projects which held the hope of high reward and one which would take decades even to really begin. The Stellar Probe which would send a vessel and crew into the region of Barnard's Star.

Light years of distance crossed by a machine holding men in a sealed environment. Heroes of the New Era - or fools deluded by a dream. Each could make their own choice and many did. Those who regarded them as fools being the most vociferous.

To Koenig they were heroes and, once, he would have broken his heart to join them.

'Trouble, John,' said Simmonds, bleakly. 'Trouble all around.' Pausing he added, 'And now there's more which is why I sent for you.'

Koenig said, flatly, 'In six days time I get married. I think you know my intended bride.'

'I do - and I know both she and you will understand. A marriage can wait, this can't. John, you're needed on the Moon. Your old command.'

'Gorski?'

'Was a fair replacement but he isn't good enough to handle this. Everything has been arranged. He is suffering from a diplomatic illness and you will take over.' His voice reflected his strain. 'Please, John.'

'A matter of expediency, Commissioner?'

'A matter of life and death. Murder and sabotage. Death and sickness and accidents which shouldn't have happened. The entire base is in danger. A mess, John. An ugly mess. I want you to clear it up.'

From the opening of *Earthfall*, Chapter One by E.C. Tubb

characters - what they looked like, who they answered to, what the car could do and all of that - and then I just created a simple adventure story around it all. The **Joe 90** books were sort of comic strips so I had to write stories which would translate into good pictures.

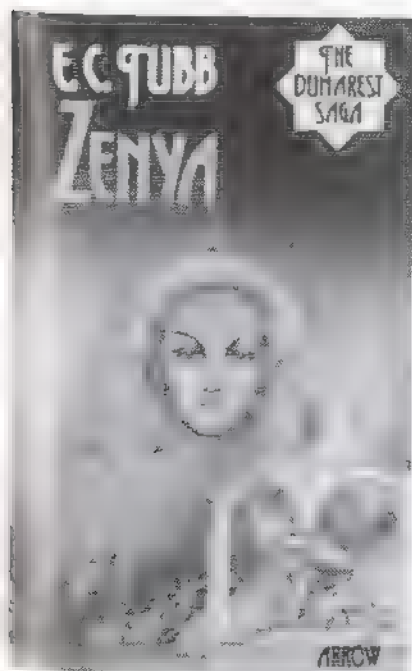
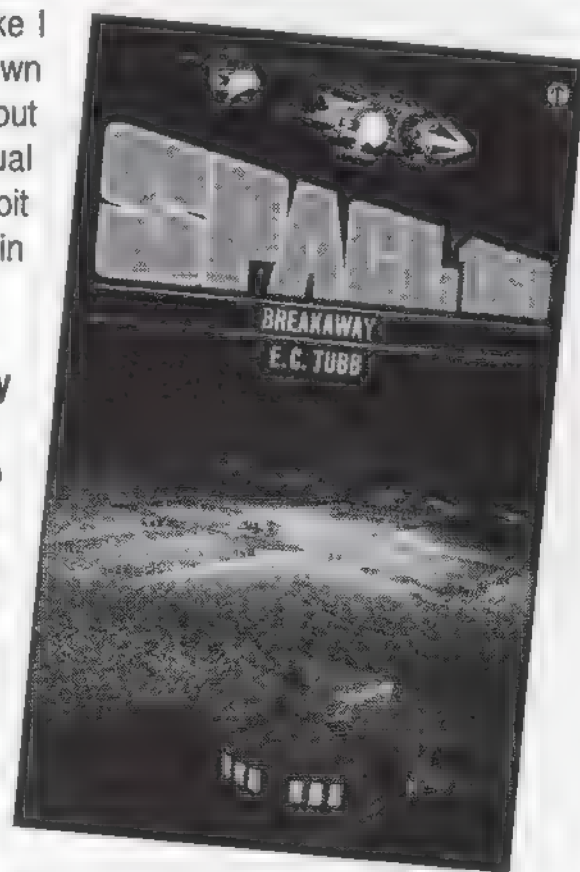
I did quite a bit of freelance writing for comic strips too but it was always the 'real' writing that I enjoyed the most. When you were writing for a book or a comic that had characters who had been created by other people, you had to write with that in mind. By this I mean that, for example, Commander Koenig in **Space:1999** was someone else's character. I didn't know him like I do Earl Dumarest, who is my own character, so I had to think about how he acted in the actual programme but with a little bit extra that I enjoyed putting in there myself.

Did you find it creatively constricting to write like this?

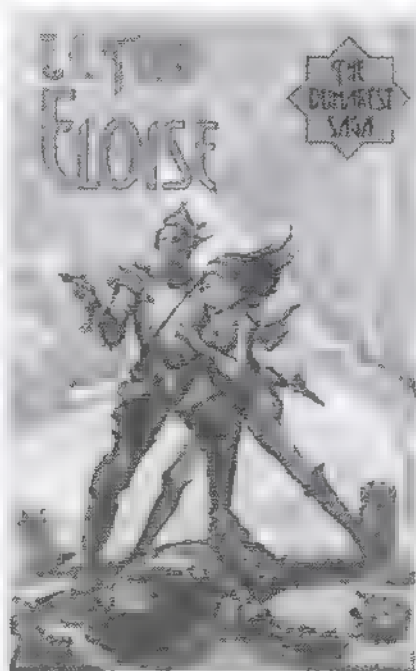
To a point, but I was used to writing like that. Back in my early days, I was often given stories which were part finished or only early drafts by other writers. I had to fill the story out but still retain the essence of what was already there. Other writers did the same to some of my stories so it was something that many of us did. You had to put in your own ideas while still being true to what the other writer had originally come up with, so when I did the **Joe 90** books and the **Space:1999** ones I did it like that. Of course, with the television books you also had to write something which the reader, who was also likely to be a viewer of the particular programme, would recognise too. You couldn't just please yourself if you were writing for books based on a film or a television programme. People expected certain things from certain characters.

Within the realms of a science-fiction story, you still tend to use factual scientific themes and concepts as a basis to what you write.

Yes, that's true. When I was first writing, I used all of the things that I had soaked up about the real universe and astronomy and so on. I had read other people's stories with characters going to different planets without space-suits or breathing equipment and I just



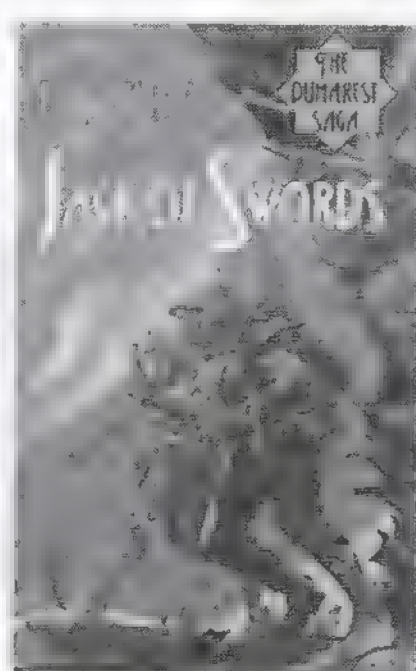
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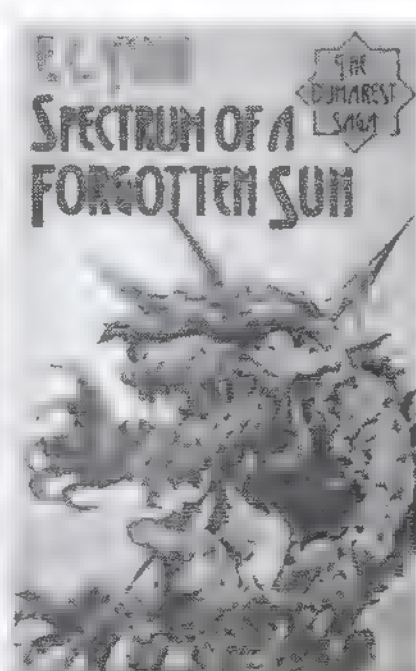
Eloise



Eye of the Zodiac

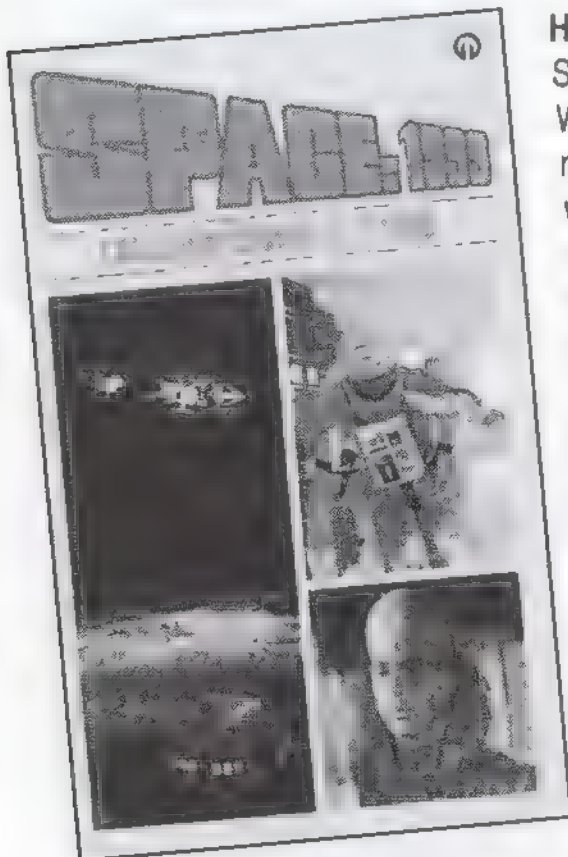


Jack of Swords



Spectrum of a
Forgotten Sun

thought it was all a bit daft. I always wanted to make the stories exciting and interesting but I didn't want them to be totally silly and outrageous. I knew about rockets and the pressures that space flight can put upon the human body so I tried to put all of that into my stories. I always felt that it was a little unfair actually. I don't claim to be a scientist myself, but I am a writer with an understanding of science. Yet there I was, earning the same as people who were just making up everything with no regard to realism at all. But that was how it was.



How did you come to write the Space:1999 novels?

Well, I had the scripts offered to me by a publisher who wondered if I was interested in having a go at a novel based on the programme. I was pleased because I thought to myself, "Great - someone else has done all the hard work." I sat down to read these scripts and they were quite entertaining but after a while, I honestly thought that some of it was just rubbish.

What do you mean?

There was one part when Bergman said something like, "My God! His brain has swollen to three times its normal size." Well, I thought, where did it go to? It just didn't make sense! To say that the brain had swollen considerably would have been alright, but three times is just stupid. Another line was something like, "His blood's frozen solid." Now I know you need drama and excitement and all the rest but it should, to my way of thinking, be plausible and some of these stories weren't.

Did you watch Space:1999 on the television?

Yes I did, although I have to say that it got pretty ghastly towards the end of the series. That is always the problem with a continuing series of television programmes or films, or even books for that matter. You tend to re-use old ideas or borrow ideas from other sources and it all looks a little tired. **Star Trek** was the same and I love that myself, but it happens there too.

The problem with **Star Trek** (in all of its incarnations) and **Space:1999** was the kind of village mentality: everybody knows each other and looks out for their neighbour and it's an idealistic

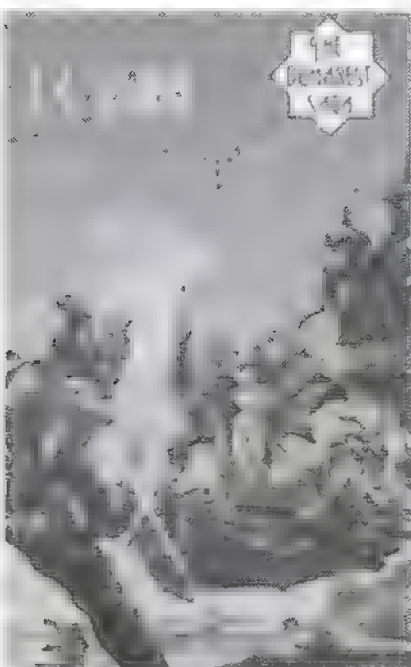
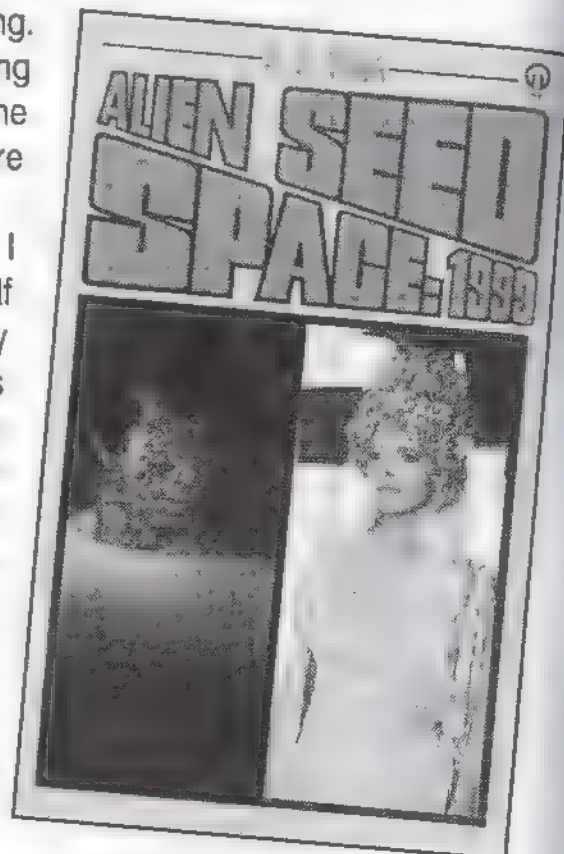
way of life. With **Space:1999** in particular, I felt that once they were off on their journey there would have been more unrest amongst the Alphans and I tried to put that into my books. I mean, after a while, I would have said to Koenig, "Who are you to still be in charge of it all? Let someone else have a go or we can run things by committee or something." Dramatically, I think that would have worked very well because there would be conflict and conflict brings drama.

The later episodes were disappointing. I know that when they came on, I was surprised that there were new characters who I had never seen before and characters like Bergman were gone without any explanation. It was a shame because I thought Barry Morse was very good.

Were you ever invited to the studios or taken to any special screenings of the programme?

When I was given the job of writing the books, I was taken to a screening in London with the other writers who were doing the books. I think it was a cinema in Marble Arch and I saw four or five episodes of the programme. I was really impressed and thought that the idea of doing them as books would be quite exciting. The problems really came along when you saw it in print. The actual scripted words were sometimes terrible.

All criticism aside, I thought the programme itself was excellent and very entertaining, which is what it is all about I suppose. For me as a writer, I felt that for the novels the original scripts would need some alteration as well as something extra of my own. For example, there was a sequence in one of the episodes when Koenig walks down one of the corridors and into Main Mission. There was no dialogue but because that Main Mission set was so impressive it held your attention. On the written page of the script that I had to work from it just said, "Koenig enters Main Mission from an adjoining corridor." That was it. I had to fill that scene out to make it interesting for the reader. Between that and the various scientific inconsistencies, I decided that for my adaptations I would use the scripts only as a basis for what became almost original stories and



Haven of Darkness



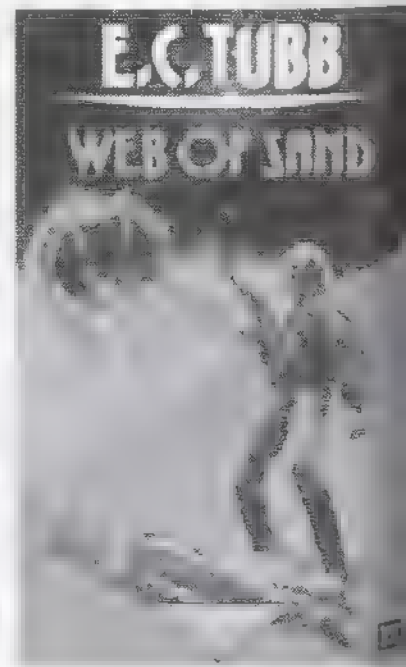
Prison of Night



Incident on Ath



The Quillian Sector



Web of Sand

I think that it worked better that way. It sounds a bit big-headed, but I thought, "I'll do it my way."

When I had done the books based on the scripts for the series, the man who was doing the editing for the company publishing the books said to me that they had lost the contract to do further books based on episodes but that they still had the rights to do a couple more using characters and ideas from the series. He asked if I wanted to have a go so I said, "Yes." I was hoping that they would be so well received that they might be used as actual episodes of the programme itself. So I did a couple of **Space:1999** novels which were entirely my own stories, and then the publishers asked me to do a final book, *Earthfall*, as they were still contracted to publish one more. On this one, I was allowed to end the series in written form as I thought it should be done. As a writer, it was quite a challenge for me and very enjoyable because the idea of the series itself was a good one.

The concept for the programme was interesting, but quite constricting for a writer like myself who tried to be as scientifically accurate as possible. The Alphans were supposed to be travelling at the speed of light or something and then every species they meet talks English - it could have been a crab sitting on a rock or something and it turns around and says, "Hello, Commander Koenig. We've been expecting you." I know the characters have to communicate but they created an idea which gave them many problems in terms of realism and scientific accuracy.

I was far happier with the original stories I wrote for **Space:1999** and I was especially pleased with that last one, because I had the chance to really do something interesting with the Alphans, projecting into the future where they have had children, returning them to Earth and all of that. I tried to re-address the scientific failings of the series and add a bit of human interest as well.

Did you ever have the chance to discuss your thoughts with any of the actual writers for the programme?

No, never. I was sent scripts to work from and that was that. I never met anybody involved with the writing of the actual programme at all but I think I would have liked to. I think that I must have done alright because the books sold well and were quite popular.

Are you aware that your Space:1999 novels are more highly regarded than the others amongst fans of the series?

No, I wasn't, but I am very pleased to hear it. I don't know why

because all the authors were from similar backgrounds and I actually knew a couple of them pretty well. One of the writers flaked out. I think I remember that he had the same sort of problems with the original scripts as me but couldn't (or didn't want to) overcome the problems like I did. I think it was Brian Ball. We all met at the screening and we went for a meal which was all very nice, but then we just went off and did our own thing.

Were you sent any photographic reference to work from?

No, I don't think so. I was very impressed by the design of the Moonbase itself and the costumes and, of course, the Eagles which I thought were very good. I didn't have to describe any of those things too greatly in the books because it was obvious that the reader would be more than familiar with what they looked like

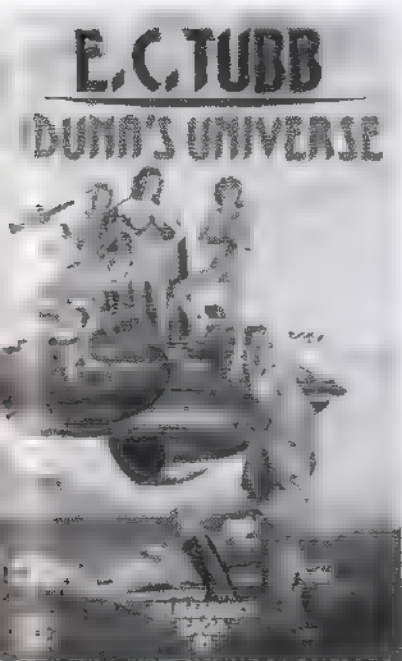
from the series itself. I was sent a brochure or something which gave me an outline of how Moonbase Alpha itself was set out and also which uniform colours denoted which role: white was medical, red was Main Mission crew, and so on.

Do you feel that your own novels and stories would translate well into television? The Dumarest Saga in particular has all the elements for an exciting long-running series.

I'm not sure. I think one obvious failing in all television and film science-fiction is that you have writers who have little knowledge of science. But on the other hand, you can't have scientists or astronomers attempting to write television programmes because they don't know anything about the business of making dramatic entertainment. I will

admit that it is hard because, obviously, television programmes are always meant to entertain (and **Space:1999**, **Star Trek**, **Battlestar Galactica** and all the rest certainly do entertain because I watch them all myself), but things do stand out sometimes as being written by someone without even the basic understanding of, say, light speed or time travel as a concept.

You also have the problem of other people then using your ideas in a way in which you never really wanted them to be used. I used to laugh at the different covers that would appear on my Dumarest books, so I can't begin to imagine how I would feel if somebody was making a film or television series of one of my stories. I think it must be difficult for people like Stephen King who create these characters and then a film-maker changes this, that



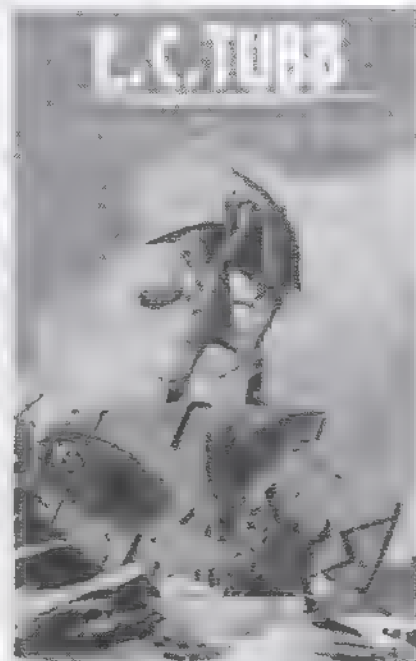
Duna's Universe



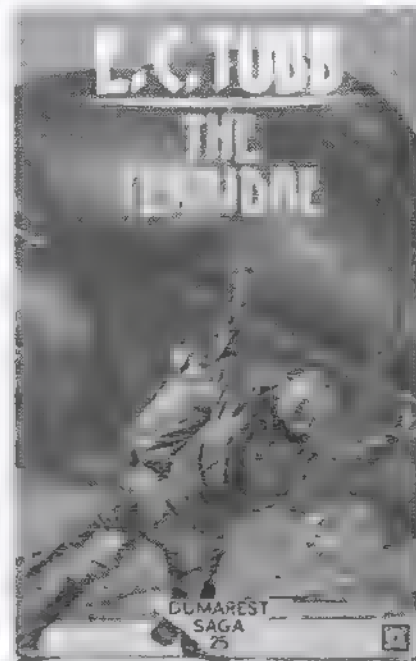
The Terra Data



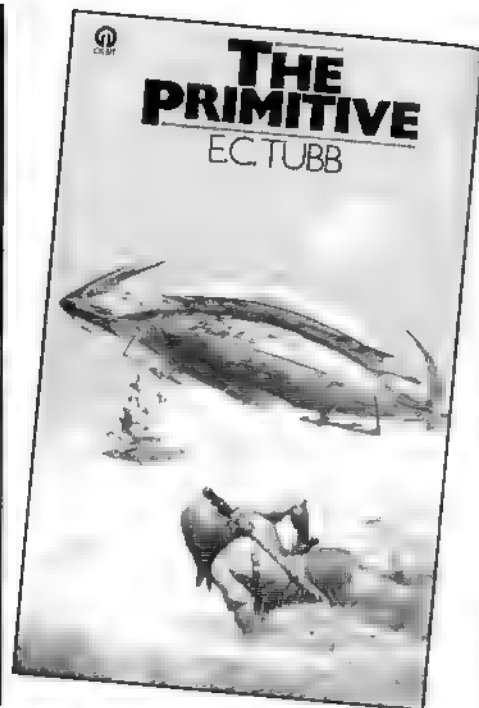
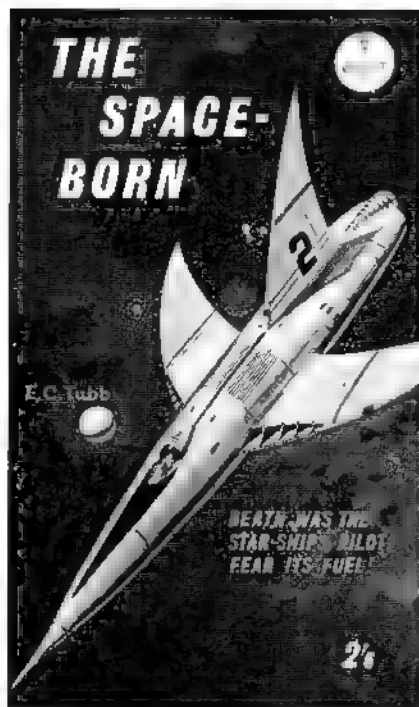
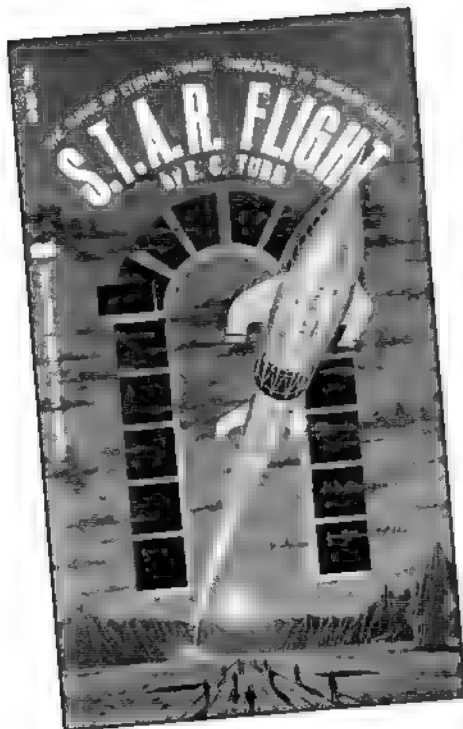
World of Promise



Nectar of Heaven



The Terridae



and the other. I suppose the financial rewards ease things a little

Speaking of other television series, are you aware of the striking similarities between Battlestar Galactica and your Dumarest novels?

I know what you mean, with the Cylons in **Battlestar Galactica** and my characters the Cyclan in the Dumarest books: in both cases, they are the villains and are sort of robot-like. The heroes in **Galactica** are searching for Earth and so is Earl Dumarest, my hero. However, I wouldn't say that I was ripped off or anything because we all use different ideas and influences that we pick up on our way. I remember an old saying we used to have which was, "Science-fiction is a pool in which you dip." A great many fantasy stories are about a search or a quest to find something or someone, or in this case, somewhere, so I can't claim to have created that idea. The Cylons were actually robots but my characters, the Cyclan, are only robot-like because they are based on the law of pure reasoning, like Vulcans in **Star Trek** really.

I actually quite enjoyed **Battlestar Galactica** but there was all sorts of ridiculous stuff in there too. Look at those pilots in helmets with a ring of lights around the face piece. Why, in total darkness, would you want little lights just in front of your nose?

Even though you are a serious science-fiction writer, you still

talk as if you are a fan of all this type of thing.

Well, that's because I am a fan. I can pick holes in it all and that is half of the enjoyment of it. I tape **Star Trek** if I'm going out and I always look at the films when they are on the television. Science-fiction has always meant a great deal to me. Like yourselves, I used to organise conventions although in my day it was a different sort of fandom to what there is now.

My original taste of science-fiction came in the 1930s. It was a time of depression and those stories gave me hope and a view of the future which wasn't as bleak as the one other people might have had. Then the war came along and it shook everything up. Of course, there was a great deal of death and unhappiness caused by it, but in many respects it was a good thing, because it pushed people into space through the development of rockets and missiles, and medical science moved forward in leaps and bounds. When I first met up with others who had the same kind of interests, I was so pleased because I could talk about rockets and satellites and all of that without being branded a nut-case.

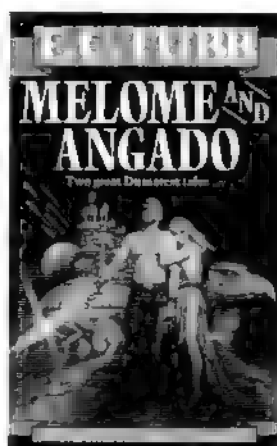
As a science-fiction fan, I write stories that I want to read myself and, in fact, I do go back and read all my old books because I find them very entertaining. I suppose I imagine that other people who share my enthusiasm for science-fiction will also be entertained by the stories that I write, and if that is the case, then I am delighted.



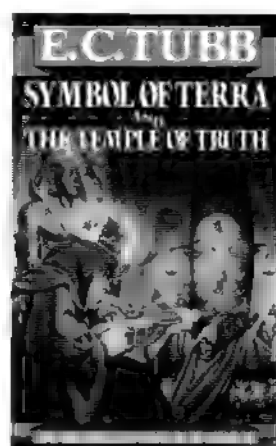
The Coming Event



Earth is Heaven



Melome and Angado



Symbol of Terra and
The Temple of Truth



The Return
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* not published in U.S.

Pseudonyms listed in italics

THE FAB INTERVIEW

CATHERINE SCHELL

Born Catherina Schell von Bauschlott in Budapest, Hungary, Catherine Schell was the daughter of a baron and a diplomat who took his family to the United States to escape the Communist regime when she was just three years old. Catherine was sent to a convent school on Staten Island but moved to Munich, Germany at age 13 when her father took a job with Radio Free Europe, and it was at an American school there that she first acquired a taste for acting in productions of 'Ring Around The Moon' and 'The Importance Of Being Earnest'. She went on to train at the prestigious Falconberg drama school in Munich, but her German was so poor that she took private acting lessons instead.

Catherine made her film debut at age 19, taking the title role in *Lana - Königin der Amazonen* (Lana, Queen Of The Amazons, 1964) and subsequently appeared in a variety of European movies such as *Das Verrätertor* (Traitor's Gate, 1964), *Till Eulenspiegel* (1966), *Hell Is Empty* (1966) and *Assignment K* (1968). Moving to London, Catherine landed prominent roles in the James Bond film *On Her Majesty's Secret Service* (1969) and the space western *Moon Zero Two* (1969) as well as guesting in episodes of *The Persuaders!* and *Arthur Of The Britons*, and appearing in a recurring role as secretary Diane Marsh in eleven episodes of *The Adventurer*. She followed this with film appearances in *Madame Sin* (1972), *Callan* (1974) and *The Black Windmill* (1974), but her big break came when she co-starred with Peter Sellers in *The Return Of The Pink Panther* (1974).

This role brought her to the attention of *Space:1999*'s casting director Michael Barnes who offered her the role of the robotic Servant of the Guardian in the series' eighth episode *Guardian Of Piri*. Roles in *Napoleon And Love*, *Thriller* and *The Sweeney* followed before Catherine returned to



Space:1999 as Maya in 23 episodes of the series' second season (she only appeared in 'flashback' footage in *Devil's Planet*). Later, she guested in *Return Of The Saint*, co-starred once more with Peter Sellers in the 1979 remake of *The Prisoner Of Zenda*, and made a memorable appearance as the Countess Scarlioni in the *Doctor Who* story *City Of Death*.

Catherine was seen in a regular role as Virginia in the third series of the ITV wartime drama *Wish Me Luck*, and returned to British television in 1994 as Mrs. Gunther in the BBC black comedy *The Wimbledon Poisoner*. However, she has now retired from acting and runs a boarding house in France with her husband, director Bill Hays.

Glenn Pearce and Tim Mallett recently spoke to Catherine while she was attending her first *Space:1999* convention, 'Main Mission' in New York.

Could you tell us a little about your work before *Space:1999*?
I was in a number of films in Germany and because I spoke English I was involved in many co-productions between German and English or American film companies. That's how I eventually got to England. I made a film called *Amsterdam Affair* and after that, I guess I've done more stuff than I can remember. You probably know it better than I do. It was all very varied.

I was one of the girls in *On Her Majesty's Secret Service*. That was really hard actually, because it was just non-stop. If we weren't filming or rehearsing, we were being filmed for a promo piece or photographed for a publicity spread or a fashion thing. It got to a point where I just couldn't face a camera. I was one of the few girls in that film who wasn't actually a model. Joanna Lumley and Jenny Hanley had been models and were used to it, but I wasn't. I'd started my career in Germany but I think the Bond film





was the first thing I did once I was living in England. I know that it is considered to be one of the best Bond films now. I didn't think a great deal of George Lazenby - he was rude and primitive, and it really wasn't the right part for him.

I was also in **Moon Zero Two** which was a lot of fun. I remember hitting Warren Mitchell rather heavily with a space helmet at one point. I'd never done any kind of action until then and Warren was the baddy in it, so I took the helmet and whacked him in the stomach and he let out this huge scream! I apologised afterwards but he was fine about it. I also remember James Olsen who was very nice. He used to jog to work. We filmed at Elstree and he would run the ten miles from his house and arrive all sweaty but he was great. Sadly, he kind of disappeared from our screens. I saw that there was a book published about the worst films of all time and I am proud to say that I appear on the back cover in a scene from **Moon Zero Two** wearing a space suit, looking horrified, with a bubble coming out of my mouth saying, "I know who I had to **** to get on this picture but who do I **** to get off?" I am really quite proud of that.

Then I did **The Adventurer** which wasn't very exciting. I'm afraid. It was a show with Barry Morse and Gene Barry, and originally Stuart Damon, who also did **Space:1999**, was in it too. Gene Barry had to use idiot boards himself but had the audacity to shout at people if they forgot their lines. People were also fired because he didn't like them if they were too tall. He didn't like having to look up to people on the screen.

I remember that Stuart and I were flown to the South of France to this hotel to meet Gene Barry. Stuart was great and he was a bit of a 'bon viveur' so he had made himself comfortable, got himself a drink and sat down waiting for Gene, the great star, to arrive. Well, Gene Barry arrived and came over to us. I was allowed to remain seated, being a lady, but Stuart stood up as he felt that was the thing to do. Now, Stuart is a tall man, about 6'4" or something - just enormous. Gene wasn't a short man but was kind of average height - his publicity says that he is 6'1" - but when he saw Stuart he was so shocked.

We had not been filming on the series for very long when there was this episode when Stuart's character was pretending to be a Gendarme. Stuart went to wardrobe to get dressed and this other guy came out wearing the uniform. Stuart asked him what he was doing and the man said that he had been flown out from England to play the part. Stuart thought that maybe it was decided to have another Gendarme with him in the scenes, but no, this guy had replaced him! That was a disgraceful way for someone to learn that they were off a series. He was so angry. He was written out of the series and paid too, but so humiliated by it all because Gene Barry just didn't want to work with tall people. I always had to wear flat shoes and in the end I was written out too.

I worked with Edward Woodward on **Callan**. There was a very exciting car chase that I was in - I think because they couldn't afford a stunt double - but as ever, I never saw the film when it was released. I suppose that really before **Space:1999** I was known for **The Return Of The Pink Panther**, but I had also done a great deal of television work. I did one film with Bette Davis called **Madame Sin** opposite Robert Wagner, and in **Napoleon And Love** I was Maria to Ian Holm in the title role, and so I'd done quite a bit.

In what direction were you hoping that your career would take you?

I never looked for specific roles, I found that roles look for you. I suppose one of the best roles was the one in **Napoleon And Love** but as an actress I never narrowed myself to thinking I'm going to do historical roles or powerful roles or this or that. You just hope that a variety of these roles fall into your lap. The profession has

changed now and today actresses in the position to do so buy the rights to certain books or properties in order to play the role they want when it gets into production as a film or whatever. You must be a success to be able to do that of course.

How did your first role in Space:1999 come about?

It was presented to me as a part in the form of a script and I said, "I'll do it." There is no magic in it all. It is a job and if you are offered a nice job you take it. There's no mystique, I'm afraid. An agent calls you up and says, "Catherine, there's a part in such and such. Will you see the producer or director?" You go to see them, you get the part and are sent a script, or you don't get the part and that's it. I would nearly always say, "Yes," to a part because there is never enough work to go round and this is your job - you want to work and earn a living.

What was it like working for Gerry Anderson?

A very civilised business, as it always is in England. He behaved terribly well. There was never an argument while we were working. I think we all had problems but nothing terrible.

What did you think when you first walked on the set of Space:1999?

I had never ever seen anything quite so bizarre! I just remember all those balls. I didn't know how that would all relay onto the screen. It was a beautiful reflection of Keith Wilson's work. He has the imagination and knew where the camera angles were going to be. Actors don't always have that sort of imagination. I thought that the show would either be the biggest disaster ever, or a mind-blower.

Can you tell us about your dress for that first episode, Guardian Of Piri?

Well, I met with Keith Wilson and he said, "I'm going to make you look spectacular." I told him what I thought were my bad parts. I've got hips, I haven't got a lot of boobs and I don't really like the tops of my arms very much. I have got a long neck and so I said that perhaps he could do something based on that, although I know necks are not glamorous. I was so amazed when he put me in this costume. I tend to have a kind of straight figure, not a bottle glass figure at all. I had said, "Do something so you don't see that the waist line is not 22 inches and the hips are 36 or whatever." Well, I couldn't believe that when I put the costume on he had made a feature of all of my bad points! The hips were there, the boobs were there, but the neck was covered. I was actually concerned that I would look completely wrong but I have been told that it looks great, so it just goes to show that you see yourself in a totally different way to how others do. I 'lived' in that costume for the duration of that episode.

We understand that you were concerned the director wasn't with you in terms of your interpretation of the role.

I think that I was a little too subtle. I knew that she was a robot programmed to do the physical side of things but I imagined that you can't programme a machine to react emotionally, so I played the lines in a 'flat' way. I think the director thought that I was a little without depth but in the end, I think he understood what my delivery was all about. Of course, at the end of the episode, you learn that my character is a robot and the audience say, "So that's why she was so strange!"

Were you surprised to be called back to co-star in the second series?

I had a call on a Sunday night. It wasn't my agent because they



never call on Sundays. It was Gerry Anderson himself, and he wanted to see me about doing this part. He told me that they were making another series, that they were introducing this new character, that they would be very interested in me playing this character and that she was to be an alien. Now all the alien characters I could think of were ones like Mr. Spock and I said, "No ears!"

It all developed from there really. It was interesting and I guess a bit of a risk because people can start to identify you with certain characters and sometimes you don't work because that is the only way that people see you. But Gerry was terribly keen for me to consider it and we talked about the make-up and he asked me to think about what I would like to look like. The problem was that Barbara Bain didn't really want me doing the part because she thought we were very similar. She was really looking to have had an Asian girl or an African girl in the role so that they would be very different. The production side of the show however, wanted me to do it.

What did you think about all the other girls auditioning for the role of Maya?

Well, I thought it a little strange, and certainly unfair on them. I had the part but here were these girls having photographs and screen tests done for the benefit of someone or other. At the time, I was having different make-up tests done to be sent to the States and I heard what was going on with these other girls. I really don't know why I was chosen or who exactly pushed for me for the role. It was, I believe, Gerry who liked me but there were many, many girls in that first season of *Space:1999* who were guest stars, so I just don't know. There are always situations when you don't know the whole story. These poor girls were coming in to audition, but I knew I had the part already.

Did you feel that there was any pressure upon you as one of the 'new and improved' elements of *Space:1999*?

I was never told that I was being brought in to kind of save the series. Gerry did intimate that it was important and that he wanted me to say, "Yes," but I never felt under pressure. If the series carried on or failed or whatever, I never felt it to be a responsibility for me. I was just an actor. The scripts were no more than outlines at that point. He told me that I was a metamorph who would be changing and that there would be animals and trick photography which is always interesting, but I felt no pressure. My only real pressure was what was in my bank account!

Did you feel uncomfortable coming into an established show with an established cast?

No, not really, as I knew that it was a new and different version of the series. I was also aware that I was coming in as a lead character within the show. I often felt nervous coming in to do a small role on a big picture that had been filming for some time but not on *Space:1999*. We all started on the same day. It just so happened that some of the cast had worked together before.

What kind of input did you have in creating the role?

I knew that I would have to be incredibly different to Barbara. I made a drawing of some of my ideas for Gerry and it really was quite similar to how I looked eventually. Keith added the 'octopods', the eyebrows, and I wanted pigmentations on my face to look kind of like an animal. I thought the idea of a panda or a badger was quite interesting and the hair was a sort of 'fuzz'. That was what was in my mind. In my drawing, I even had little whiskers, and my neck and ears were completely dark. In the first few episodes, my ears were dark and the producers eventually



said, "Clean her ears off. She looks dirty."

I developed a kind of fox look with the red-brown colouring. Then we thought about contact lenses with stars on them. I would have had soft contacts on top of hard contacts to create this effect but I just couldn't take them. Gerry was surprised at how far I would go to change my whole look. Then we did the test with Keith and he added bits and tried 'octopods' all over my face. It didn't work but we compromised and that is how the eyebrows came about. I turned down certain make-up ideas which I felt didn't suit me. Others were ones which I felt would be uncomfortable or too time-consuming to put on every day. I think antennae were discussed at one point, but the chances of Maya wearing a space suit and helmet were fairly high, so that idea was dropped for practical reasons.

I think Maya looked very impressive. She looked humanoid but still alien without alienating herself from the audience. What we did in the end worked on screen and was practical as we were putting it on in about half-an-hour which is important in television terms. In continuity terms, it was a good make-up which never posed problems for the people having to apply it on a regular basis. If it had been more physical with pieces stuck on, the chances of getting things wrong would have been higher.

There were things that I talked about with Freddie Freiburger to make the character a little more imaginative. I like the idea that all people have certain animal instincts which we were all born with but we never use. I like to think that in the future you might find people using these once more to help see or hear better, for example. Our sciences have stopped these natural abilities from developing. We have lost the ability to develop our senses because we just put a pair of glasses on or wear a hearing aid. Dogs don't wear glasses - if their eye-sight begins to fail, other senses take over and help the animal overcome its problems. Telepathy was another idea that I liked, which could have been a natural thing that man had developed. So we often talked about those kinds of subjects in relation to characters we might meet from other planets. I was far more interested in seeing similar types of aliens to ourselves as opposed to monsters all the time, like the lizards or the great hairy apes we had. All the aliens must have developed in pretty much the same kind of environment and I would have liked to have seen characters looking just slightly different. Why should they be monsters?

Were Maya's transformations always going to be achieved with optical effects or were any other ideas put forward?

We discussed the idea of me getting into a particular stance appropriate to the creature that I was about to become. When it came to the monsters, I was a little disappointed. I thought that using animals which had been coloured or filmed differently would be a good idea, but in the end it always seemed to be monsters and I didn't really like too much of that. I much preferred the animals. The monsters were impressive to look at but, I felt, quite boring. I much preferred being a mouse

What qualities did you think you could bring to the role?

I was hoping to bring some humour, a bit of humanity. To make Maya a three-dimensional character, or perhaps even a four-dimensional one. I was chosen for certain qualities I suppose, and that is what I wanted to bring to the part of Maya.

Were you aware of the comparisons with Star Trek?

Absolutely. You couldn't help but be aware of the show as we were kind of walking in its foot-steps. I was very obviously a female version of Mr. Spock. The idea was to do a human-like alien because it was popular in *Star Trek*, I guess. I actually wanted to

be different to Spock, not to imitate him. He was emotionless, and I was almost the opposite. The lines were already written but I was pleased that some of the scripts highlighted the fact that, although I was doing my best to fit into the set-up on Alpha, I was often regarded as an alien or felt like an alien amongst these people. I was always 'different'. It made it interesting.

Looking back, I felt that in the very complex, scientific scenes where I was creating something or working something out, I should have taken on some unusual characteristic to show that I was using another part of my brain or personality, but it is like life in general - you always look back on an interview or a meeting or conversation and think to yourself, "If only I'd said this, or I wished I hadn't said that."

That was why I never liked to watch rushes, because it only reminded me of what I should and shouldn't have done and by then it was too late to do anything about it. I remember that Martin Landau and Barbara Bain would tear off to see the rushes and say to me that I must go too. I thought that if that is what professionals do then I must do it, but I found it a bit torturous. I just couldn't understand why they kept doing it, but then you had Barbara



making sure that her hair was alright and the camera angles were alright and all of that. I hate seeing myself on screen. I don't like the way I look, I don't like my voice, it is a torture for me and I don't learn a thing from it. The theatre is different because you feel that you can improve on something in the next performance. My job on *Space:1999* or any film is to present myself and that is it, not to watch myself. On the other hand, it was important to Martin and Barbara that the whole thing looked good, so maybe that was why they were both so interested in seeing every little bit of what was filmed because they had a stake in the series.

How did you get on with filming scenes in a space-suit?

Well, I had some experience of them in *Moon Zero Two* so I knew what to expect when I got to do *Space*, but they were very hot. It is like a mini-sauna. Pretty uncomfortable really.

We understand that on occasion you had trouble delivering certain lines?

Some of the scripts were better than others I have to say, and one I remember in particular just made it very difficult for me not to laugh. In *All That Glitters*, I was supposed to be talking to a rock

and these lines were meant to be delivered with complete conviction, but after a while we were all just in fits of laughter. The director Ray Austin shouted at me and we did manage to pull it all together in the end, but that one was very difficult. I was always a bit of a giggler and that actually got me the part in **The Return Of The Pink Panther** because Blake Edwards wanted a female character who could laugh at it all. In the series up to then, the women were always very straight and cool, but I would just be in fits of giggles because of Peter Sellers or the sheer absurdity of a situation. In fact Blake had two weeks 'laughing time' written into the contracts because he wanted it in the picture.

On **Space:1999**, we used to really crack up sometimes. You'd have these monsters and all sorts of things but I just remember laughing more than I did when I was working with Peter Sellers. I wept sometimes, I really did. On that episode with the rocks, Ray Austin just screamed, "Catherine! Be professional!" I said, "I am," and that was why I was laughing. It was always a problem trying to convey something when a vital element wasn't actually there, like an Eagle taking off or something, and that just made you laugh. Sometimes we'd have to turn away from the camera because we were about to start laughing.

Some scripts, such as *The Rules Of Luton*, contain some nice characterisation, particularly between you and Martin. Do you remember much of that episode?

I'm afraid I don't really, no. I think there was some extra stuff done on location and I remember that because it was different, you see I remember being in a kind of gravel pit when I think I became a hawk. I also remember that on that particular one we were all ill. We were all working with 104° fevers. England was suffering a drought and a heatwave at that time. The studios were hot but had strong air conditioning, and then you were outside or travelling home in all these different temperatures and we all came down with terrible colds and flu. We were sweating and everybody was terribly sick, so that's what I remember about that episode, because it was unusual in that we were all so ill.

Do you feel that Tony Verdeschi was brought in as a love interest, so as to help distance Maya from Mr. Spock?

I didn't feel that Tony and I ever really had a relationship on the programme. He and Maya would have jokes together but there were never scenes of us actually embracing. We had a lot of laughs off-set too. That was really the thing about **Space:1999** - we all had lots of laughs. I really did have a lot of fun on that show. I wish I could dig the dirt but I don't remember any real moments of conflict. Things like that may have happened but I just remember meeting up with everybody in the morning and it was great fun in make-up, although one thing I do remember is that some of the fellas were far more vain than we girls were. My make-up took less time than Tony Anhol's, but Tony and Nick Tate would have lots of chats about their looks and style: "Do you think that I should use a bit of brown pencil on this bald spot, dear?" - that sort of thing.

Tony was a great mate and we got along really well. We all did, I suppose, but I didn't see many of them after the series ended, although I think I met Nick at a party and I saw Martin fairly regularly. We were great mates and we laughed a great deal together. He was special. Whenever he came to London, we would meet up and if I was in the States I'd visit him. I saw Tony once on a series in Malta. He was a regular and I was a guest. It was years after **Space** so that was nice. I would often see Zienia Merton as we had mutual friends too. It is probably one of the reasons why we all call each other 'daring' in this business - you can never remember each other's names even though you know

you should! You work closely with someone for maybe six months and then you bump into one another ten years later after having done lots of different things and you are able to jump straight back into the relationship that you had when you worked together.

What was Martin Landau's contribution to the series in your opinion?

What you must remember is that Martin and Barbara were there from the very beginning. They also had a stake in the whole thing too, so they both had far more influence than the rest of us. We were actors paid to do a job. We were not asked to do anything apart from that. We all pulled together to do the best we could but nobody was pulling their hair out saying, "Come on guys, we've got to do something with this script and make it work." Martin would go to production meetings but we were not invited and we understood that. I met the producers sometimes, but it was to the extent of asking if I was happy with everything and not if I had any ideas for the scripts and so on. I was working in a nice show with a good cast and I was happy. It was as simple as that.

Were there any people on the show you particularly liked working with?

They were all very nice. Martin was great and we had fun together. Charlie Crichton, the director, was lovely. Barbara wasn't quite as much fun, but in all honesty I have to say that the thing with Barbara and myself has been blown out of all proportion, really. I never had one cross word with her. No arguments, nothing like that at all. Things may have happened behind the scenes, and I was led to believe that she apparently had things in her contract and clauses which related to me, but I never saw it for myself and to me she was always polite. I really can't be wicked about her - it wouldn't be fair. Everything was very civilised between us. The only time I remember anything awkward happening was when it was their wedding anniversary. They went out for a lovely meal and celebrated and I asked her in make-up the next day what Martin had bought for her as an anniversary present - you know, just polite conversation - and she turned to me and said, "It's none of your business." That was the worst thing that she actually said to me. She wasn't into the jokes and fun like the rest of us were.

What do you think that the strengths of the series were?

The sets, the special effects, the overall 'look' of the series. It looked expensive and, as opposed to **Star Trek** which really did sometimes look pretty tatty, it looked very classy. On the whole, I must say that the 'look' isn't everything and I think **Star Trek** perhaps had better scripts, but I was happy with the series in general. I don't look back at the show and think that I wished I could have changed this or that because it is a long time ago and I've moved on from it.

The interest in the show as it is, baffles me. I'm surprised and grateful. It is wonderful to have such loyal fans, not just for myself but for the whole series. I don't know what it is. You fans need to ask yourselves what it is that you all love so much. I wonder what will happen if another series comes along that takes you all away. I hope it doesn't happen but we all move on in one way or another. A surgeon may do a very successful operation but he doesn't keep thinking about it. He looks on to what he hopes will be his next successful operation and so on. All professional people are like that I believe.

Is it true that a Maya spin-off series was proposed at one point?

There was a brief moment when Freddie and Gerry were thinking of it. Freddie had even gone as far as to put forward a proposal to





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some people in the States, but it was all over pretty quickly so I don't want to make it seem more than it was. I was, of course, interested in doing it but I never felt at any time that it was a definite thing that I was going to be doing. I thought it would be a good idea and an interesting one, but the conversation really was about what would happen, what did I think, would I want to do it? I said, "Yes, of course." Actually, I was with a small time agent at the time and I remember sending contracts back to producers because I had found mistakes and this or that was wrong. That was obviously *his* job, but he would say, "Don't make waves." In the end, the people on *Space:1999* said, "Even as 'the enemy', we advise you to get another agent if we do another series," because they thought that I deserved better. So, there was only this idea of Maya being on her own in a series. There were no scripts or real plans, just an idea. There was some interest, but it got little further than just theoretical discussions really.

Can you talk about your problems getting new roles after *Space:1999*?

Well, I was identified with this character and for some time I found it difficult to get a new role. It was like that for Leonard Nimoy too, probably even worse. He was playing Spock for much longer than I played Maya and he just didn't get work. He has become a brilliant director but doesn't really act very much. I only did Maya for 24 episodes and it was shown at 11am on a Saturday morning, so it was a little easier for me to shake off the role, but it was hard for a while. I went on and continued but I think I was out of work for about a year. Another problem with a series like *Space* was the fact that you would be out of circulation for about a year anyway doing the show itself, so you kind of lost touch with things. That would already cause problems when you came to meet new casting directors once the series had finished, because they didn't know you or had forgotten you.

I'm trying to think what I did just after *Space*. I remember I did *The Prisoner Of Zenda*. I do recall that there was a scene where I had to make an animal noise and they asked me to try doing an owl and I just couldn't do it, so I said that I could do a chicken and I did, and it ended up as another moment when I was shouted at. I never saw the finished film but I have heard that it was a very funny scene. I tend not to watch my films. I saw *On Her*

Majesty's Secret Service on the television and one which I was forced to see was *The Return Of The Pink Panther* because I was in the audience at the first showing with the press.

Is it true that you were in line to play Captain Janeway in *Star Trek: Voyager*?

Well, that was a long time ago. I think I remember my agent did put me up for it. Obviously I didn't get the part.

How about recreating the role of Maya again?

She would be a hell of a lot older - Granny Maya! I think I'd have a ball with it! I have thought about it actually, whereby she could be cloned and we would use clips of the old series along with me as I am today with all the make-up - sort of 'Maya and daughter' I suppose. I don't think it could really be done but it is an interesting idea.

Why did you leave the profession?

The acting profession gave me up. I never made a decision to leave at all. I was doing little parts in tatty shows, being paid very little and I couldn't earn a living as an actress any more. My husband wasn't earning the money as a director that he should have been so after a while it was like hitting your head against a brick wall. We decided to leave the business altogether. Luckily, I made a good investment in an apartment I had from the money I made on *Space:1999* and we bought a property in France. I like to think of it as our 'production'. I'm not totally against the idea of acting again but I am happy to be in control of my own destiny. I can avoid all those interviews for jobs. I don't have to feel humiliated if the phone doesn't ring anymore or I get turned down for a part. Thankfully our place is busy and I like not having to depend on other people.

Catherine Schell has extended an invitation to any fans who may be holidaying in Northern France to stay at her guest house near Chartres. For rates and booking information, write to her care of **Valentin, Le Bourg, Bonneval 43160, France** or telephone +33 (0)471 000747.

Special thanks to Bill Boyajian, Catherine Bujold, Tom Lowery, Robert Ruiz and Jerry Scott for their assistance with this interview.

CATHERINE SCHELL - SCREENOGRAPHY

MOVIES

Lana - Königin der Amazonen (1964) (Lana)
Das Verrätertor (1964) (Hope Joyner)
Till Eulenspiegel (1966)
Hell Is Empty (1966) (Catherine Grant)
Assignment K (1968) (Magg)
Amsterdam Affair (1968) (Sophie Ray)
On Her Majesty's Secret Service (1969) (Nancy)
Moon Zero Two (1969) (Clementine Tapin)
Search For The Nile (1971)
Madame Sin (1972) (Barbara)
The Black Windmill (1974) (Lady Julian)
The Return Of The Pink Panther (1974) (Claudine)
Callan (1974) (Jenny)
Gulliver's Travels (1977) (Girl)
The Prisoner Of Zenda (1979) (Antoinette)
On The Third Day (1983)
On The Black Hill (1987) (Lotte Zons)
The March (1990) (Noelle Epps)

TELEVISION

The Persuaders! - *The Morning After* (Kristin)
The Adventurer (11 episodes) (Diane Marsh)
 - *The Good Book*
 - *Poor Little Rich Girl*
 - *Double Exposure*
 - *Thrust And Counter Thrust*
 - *Miss Me Once, Miss Me Twice*
 - *And Miss Me Once Again*
 - *Counterstrike*
 - *The Bradley Way*
 - *I'll Get There Sometime*
 - *The Solid Gold Hearse*
 - *Full Fathom Five*
 - *Going, Going*
Arthur Of The Britons - *The Girl From Rome* (Princess)
The Rivals Of Sherlock Holmes
 - *The Sensible Action Of Lieutenant Holst* (Mona Wolkowski)
Space:1999 - *Guardian Of Pin* (Servant of the Guardian)

Napoleon And Love (Marie Walewska)
Thriller - *The Next Voice You See* (Julie)
The Sweeney - *Big Spender* (Stella)
Space:1999 (Year Two - 24 episodes) (Maya)
Supernatural - *Viktoria*
Return Of The Saint - *The Imprudent Professor* (Samantha)
Doctor Who - *City Of Death* (4 episodes) (Countess Scarlioni)
The Onedin Line
Bergerac - *Prime Target* (Veronique)
The Gentle Touch
Strangers - *A Swift And Evil Razzer* (Sophie Paget-Lombardi)
One By One (Lady Ann Pendie)
Mog (Mrs Mortenson)
The Bill
Howard's Way
Wish Me Luck (Virginia)
Lovejoy - *Raise The Hispanic* (Francis Beauchamp)
Clothes In The Wardrobe (Marie-Claire)
The Wimbledon Poisoner (Mrs Gunther)

MISSING IN ACTION SPACE PRECINCT DEMETER CITY

How did Brogan and Haldane come to be respected as equals by the alien officers of Precinct 88? How did Brogan's family acquire a strange alien pet? The script of the unfiled first episode of *Space Precinct* concludes with a driving lesson, a car chase, a death in the family, an exposed mole, a high-powered gun battle and an adoption, introduced by Chris Bentley.

Space Precinct was unusual amongst the crop of television science-fiction series that have arrived on our screens over the last decade in that it had no 'pilot' episode. There was no 'Episode One' to introduce the characters and set the scene for the 23 episodes to follow, no real starting point for our adventures with Lt. Brogan and the officers of Demeter City Precinct 88. As screened for the first time on American television in September 1994 (and in the UK in 1995), the series began with *Protect And Survive*, an episode in which the main characters and the dynamics of the relationships between them are already in place.

That **Space Precinct** began without any introductory episode was more the result of circumstances beyond the producers' control than a deliberate decision on their part. In fact, when principal photography began on the series in May 1994, they fully intended to shoot what would have become 'Episode One' after about six or seven other episodes, thus enabling the actors to become totally familiar with their characters before performing their introductory scenes. Pressure from the financiers to have enough finished episodes in the can for **Space Precinct** to premiere in the American fall (autumn) 1994 television season scuppered these plans as it became apparent that there simply wasn't enough time to produce such an episode before it was scheduled to air. This was unfortunate, for the script that was written to be **Space Precinct's** initial instalment fulfilled all the necessary introductory requirements without compromising the plot, and delivered as much drama, mystery, action and humour as the best of the episodes that made it to the screen.

"Demeter City" was one of nine story ideas developed in late 1993 during the earliest stages of pre-production to help secure the financing for the series by illustrating the format's potential to executives at Grove Television in Chicago. The other eight were *Double Duty*, *Protect And Survive*, "Blue Hell", *Deadline*, *Takeover*, "Stand And Deliver", "Manhunt" and "The Guardian". Of these, only the first five were ultimately filmed, with "Blue Hell" being

retitled *Flash* before shooting commenced. The other stories were all abandoned, although scripts for "Demeter City" (by Paul Mayhew-Archer) and "Stand And Deliver" (by Alan Whiting) progressed to second drafts before being dropped.

Up until midway through filming on *Double Duty*, the series' title was **Space Police**, but this was changed to **Space Precinct** when it was discovered that 'Space Police' had already been registered by Lego as a trademark in the United States. The original title appears on the cover of the "Demeter City" script presented here, Mayhew-Archer's final draft, which also contains a number of minor differences in the familiar character and place names: Demeter City is on the planet *Alitorp*, our lead characters are *Chuck Brogan* and *Eddie Haldane*, they are transferred to Precinct 44, and Zil is simply referred to as 'Parrot'. The first two parts of this script (Scenes 1 to 42) were published in FAB 40 and 41 - a summary of those scenes appears below.

THE STORY SO FAR

While investigating an illegal arms smuggling operation masterminded by the alien businessman Mr. Flex, Officers *Chuck Brogan* and *Eddie Haldane* of the NYPD discover evidence that the arms shipments originated in Demeter City on the planet *Alitorp*. However, in response to Brogan's enquiries, the Demeter City Police Department states that there is no indication of major arms movements in or out of the city, and no evidence that Brogan's suspects have ever visited Demeter.

Suspecting, at best, lazy policework or, at worst, a cover-up on the part of the Demeter cops, Brogan and Haldane apply to be a part of the Interplanetary Exchange Programme, a two year Operational Transfer to Demeter City. Accompanied by Brogan's family - his wife Sally, son Matt and daughter Liz - the pair journey to *Alitorp* aboard a space freighter. En route, an attempt is made on their lives by a barman, Turner, in the employ of Mr. Flex. Arresting Turner, Brogan and Haldane discover that the man received his instructions and identification photos of the two officers by fax.

Arriving at *Alitorp*, Brogan's family are taken to their new home in a Space Suburb while Brogan and Haldane meet their new alien colleagues at the orbiting Precinct 44 Station House. During their introduction to the Precinct's Captain Podly, Brogan realises that Turner's fax was issued from the Precinct House - one of their new colleagues is secretly working for Mr. Flex!

GLOSSARY OF TERMS

This television script features the following abbreviations as instructions for the composition of the picture and editing of the completed film:

O.O.V	Out Of View (character or item is outside frame)
V.O.	Voice Over (character is heard but not seen)
CUT TO:	Edit to next scene
INT.	Interior set
EXT.	Exterior set



SPACE POLICE

EPISODE ONE - "DEMETER CITY"

by PAUL MAYHEW-ARCHER

Part Three

43 EXT - DEMETER CITYSCAPE - A LARGE BUILDING - DAY
Establishing shot. "The Flex Organisation: Interplanetary Export".

44 INT - FLEX'S OFFICE - DAY

A large plush office. FLEX is at his desk. An extremely cute, fluffy, alien PARROT perches on his shoulder. Its foot is chained DEAKIN stands in the middle of the office.

DEAKIN: I said you should have let me corpse them, Mr. Flex. Turner wasn't up to it

FLEX: (to the PARROT) Are you hungry my little one?

He waves a worm in front of the bird.

DEAKIN: What if he talks?

FLEX: He won't talk.

As the PARROT reaches for the worm, he takes it away and eats it himself.

FLEX (Cont'd): No. They're too good for you. Don't worry, Deakin. Our Police officer knows what to do. If Brogan and Haldane get out of line they'll be dealt with.

Viciously, FLEX yanks at his PARROT (OOV) and produces a feather. The PARROT squawks (OOV).

45 INT - STATION HOUSE - MAIN OFFICE - DAY
BROGAN and HALDANE come out of Podly's office.

HALDANE (sotto): It could be anyone... The Captain... Anyone.

BROGAN grunts.

BROGAN: Just look for anyone who acts strange.

They look around at all the ALIENS.

HALDANE: They all act strange. They are strange.

JANE (OOV): Lieutenant Brogan? Officer Haldane?

BROGAN and HALDANE turn to see two human officers: JANE CASTLE and SOPHIA RICARDI. HALDANE is immediately smitten by JANE.

JANE (Cont'd): Welcome to the Demeter City Police.

BROGAN: Why, thank you.

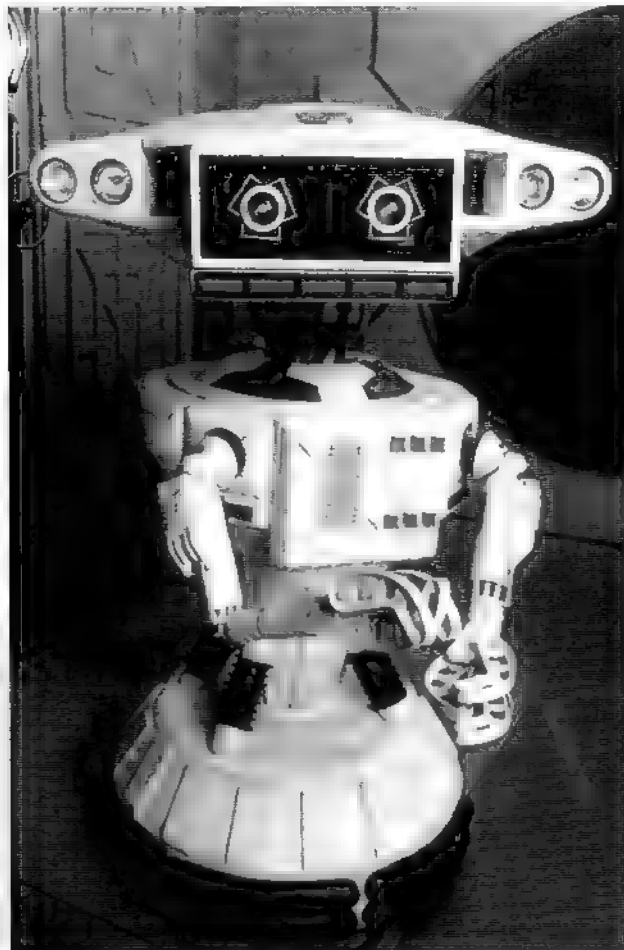
HALDANE: Yeah... Hi... Er...

JANE: Officer Castle. And this is Officer Ricardi. We're on attachment here.

BROGAN: From Europol, right?

SOPHIA: (to BROGAN) We are liking our time here very much. I see you have met Captain Podly? He is very able.

BROGAN (wary): Yeah.



HALDANE: (to JANE - so persuasive) So you've been here a while. That's good I was hoping to find someone who could maybe show me around the place

JANE (teasing): Well... look no further.

HALDANE smiles at what he interprets as an invitation.

JANE: Slomo can show you everything.

SLOMO, the office robot, trundles up to them.

SLOMO: Good day, Lieutenant Brogan. Good day, Officer Haldane.

HALDANE looks a little disappointed.

JANE: Slomo's an R S A. - Robotic Secretarial Assistant - if it's information you need, Slomo's your robot. He knows more about this place than just about anyone.

SOPHIA: And he also make coffee if you ask nice.

SLOMO's eye screens flash with dictionary material.

SLOMO. Nicely. The word is in the adverb form

SLOMO trundles off

SOPHIA (sotto): ... He also one big pain in the butt.

SLOMO (OOV): I also have exceptional hearing.

The TWO WOMEN OFFICERS follow SLOMO.

HALDANE: (to BROGAN) Boy, is she something else! (He gazes after her) Smart, beautiful -

BROGAN: Steady, Eddie. Don't go trusting anyone.

HALDANE: Who said anything about trusting? I'm just trusting

BROGAN: Just remember, someone here wants us dead.

HALDANE: Well they're unlikely to try in the office

There is a whistling sound, and a razor-sharp laser disc embeds itself in the wall by BROGAN's head They turn... to see TOOK looking horrified

BEEZLE (lightly): Hey, Toookie. Go easy. The disk drives are in the computer.

TOOK pulls the disc from the wall and places it in the computer next to BROGAN

TOOK: ...Sorry

BROGAN and HALDANE exchange a look.

46 EXT - SPACE SUBURB - NIGHT

Evening. A police cruiser approaches the Space Suburb floating in stationary orbit.

FREDO (OOV): Once I've dropped you home, you'll find a police cruiser in the garage.

47 INT - POLICE CRUISER - NIGHT

Evening. BROGAN and HALDANE are sitting in cruiser. FREDO is driving.

FREDO: In the morning if you hit the pre-programme button it'll take you back to the Station House. After a couple of days you'll be doing it on manual

48 EXT - SPACE SUBURB - NIGHT

Evening. The cruiser approaches the docking area.

49 INT - BROGAN'S HOUSE - HALL - NIGHT

The hall is dimly lit as the entrance door slides open and BROGAN enters

BROGAN: Sally? Kids? I'm home.

He passes down the hall and slides open another door.

BROGAN (quietly): Sally?...

50 INT - BROGAN'S HOUSE - LIVING ROOM - NIGHT

BROGAN sees SALLY, MATT and LIZ kneeling around something as he enters the room

LIZ (tearful): It's Mouse, daddy. He's dead.

Mouse is indeed dead in a little box

SALLY: He couldn't take the atmosphere.

LIZ: Are we going to die too, daddy?

SALLY: Of course not, sweetie, we've had inoculations

BROGAN: No-one's gonna die.

51 EXT - STATION HOUSE - NIGHT

The Station House floats in space.

52 INT - STATION HOUSE - A CELL - NIGHT

Turner (the BARMAN) is in the cell, pacing. His jacket and tie hang over a chair. He hears the door being unlocked and opened. He looks up and clearly recognises the shadowy FIGURE who stands in the doorway

BARMAN (smiles): Oh, it's you. You needn't worry. I haven't told them a thing

He turns away... then finds his tie being wrapped around his neck. He struggles ... in vain.

53 EXT - STATION HOUSE - DAY

Dawn. The sun rises behind the Station House.

54 INT - STATION HOUSE - PODLY'S OFFICE - DAY

Morning. PODLY is on the video phone at his desk. BROGAN is there

PODLY: (into video phone) I see. Thank you. (He switches video phone off) They found him this morning. He'd been dead at least four hours. Suicide.

BROGAN: Suicide?

PODLY: He hanged himself. The guy was facing fifty years on one of the deep space prison hulks. He took the easy way out.

BROGAN is not convinced but can't say.

BROGAN: ... Sure.

PODLY: And meantime, Lieutenant, life must go on. I've fixed up the first lesson in your basic driving course. You're to go





to the vehicles bay

BROGAN (affronted): ...Basic driving course? I've been on the simulator for the past month. No way am I going on some "basic" driving course.

55 INT - STATION HOUSE - MAIN OFFICE - DAY

HALDANE passes Podly's door as BROGAN marches out.

HALDANE: Oh hi, Brogan. You going some place?

BROGAN (fed up): A basic driving course. (HALDANE chuckles) Yeah, yeah. You'll get your turn... and listen (Pulling HALDANE to one side) The Barman's dead. They say suicide but... I don't buy it.

HALDANE stares. BROGAN slips him the fax message they removed from the Barman on the freighter.

BROGAN (Cont'd): You've got to find out who sent this message. See if it's logged on the computer. We have to know

HALDANE nods.

56 INT - POLICE SPACE VEHICLE - DAY

BROGAN is looking fed up in the driving seat, whilst an elderly Creon driving INSTRUCTOR is next to him.

INSTRUCTOR: This is a Mark 7 Police Cruiser. It can be driven both in and out of atmosphere. Before we start, a few basic safety precautions: The windows are sealed automatically when in space, but they can be opened in atmosphere. Before opening your windows check your altitude. Pressure imbalance can suck you straight out of the vehicle. (BROGAN is almost yawning by now) Always ensure that your seat belt, and those of your passengers, are securely fastened at all times. (BROGAN checks this) Right, I think we can ease the vehicle out...

57 INT - DOCKING AREA - DAY

Brogan's vehicle slowly moves out of the docking area.

INSTRUCTOR (OOV): That's it. Never more than twenty kilometers an hour in the docking area.

Another police vehicle zooms past them, out into space.

INSTRUCTOR (OOV): Nice and slow.

58 INT - STATION HOUSE - MAIN OFFICE - DAY

HALDANE gazes suspiciously round at the OFFICERS present (including FREDO, BEEZLE, ORRIN, TOOK and SOPHIA). Then he turns to the computer and presses buttons. Nothing. He tries again. Nothing. Then, a hand reaches over and presses the buttons for him in a different sequence.

The printer whirrs into action and starts producing a list.

JANE (OOV): Simple when you know how.

HALDANE turns to see a smiling JANE behind him.

HALDANE (friendly): I was getting there.

JANE: So, what's the big investigation?

HALDANE looks at her. Is she just a little too friendly and helpful?

HALDANE: Erm... nothing.

She looks at the list and its headings: Time of fax; Destination; Name of officer sending

JANE: A list of faxes. Are you sure you don't need some help? What are you trying to trace?

HALDANE: (if only he could trust her) ... No. (He looks at the list) ... It don't matter anyhow. It's been erased.

He scrunches up the paper

JANE: Oh, well... good to see you're on top of things.

She moves off. He gazes after her. She can't be the one... surely.

59 EXT - BROGAN'S POLICE VEHICLE - DAY

Brogan's car cruises towards Demeter.

INSTRUCTOR (OOV): Not bad, Lieutenant.

60 INT - BROGAN'S POLICE VEHICLE - DAY

BROGAN looks at ease and in control.

BROGAN: Thanks.

INSTRUCTOR: Just watch your speed, though. Let's not try to run before we can walk

BROGAN irritably slows down.

61 EXT - DEMETER CITYSCAPE - DAY

Brogan's vehicle moves slowly down into the city.

62 EXT - DEMETER CITY - A WAREHOUSE - DAY

A limousine and space truck sit outside an anonymous warehouse. A space van is gliding into the back of the truck.

63 INT - LIMOUSINE - DAY

DEAKIN watches as the van disappears. Then he switches on the car videophone

DEAKIN: (into videophone) The truck's on its way, Mr. Flex, all on schedule.

FLEX is on the videophone screen. He is stroking his chin with the parrot feather.

FLEX (thru videophone): Don't louse this one up, Deakin.

DEAKIN flicks a switch and the screen goes blank.

64 EXT - DEMETER STREET - DAY

DEAKIN's limousine takes off and enters traffic. It moves forward to the next inter-section where it waits for the lights to change.

65 INT - DEAKIN'S LIMOUSINE - DAY

DEAKIN taps his fingers impatiently... and fails to notice Brogan's car pulling up beside him.

66 INT - BROGAN'S POLICE VEHICLE - DAY

INSTRUCTOR: Now when the lights change, I'd like you to cross the intersection...

BROGAN spots DEAKIN in the car beside him.

INSTRUCTOR (Cont'd): Whilst maintaining a steady altitude...

BROGAN is staring at DEAKIN. Suddenly, DEAKIN turns, sees BROGAN and slams his vehicle into forward thrust. It veers left.



INSTRUCTOR (Cont'd): And taking care not to move until the lights have fully...

He's slammed back in his seat as the car takes off in pursuit of Deakin.

67 EXT - DEMETER STREET - DAY

The limo and Brogan's car swerve into the traffic as they both turn left.

68 INT - BROGAN'S POLICE VEHICLE - DAY

INSTRUCTOR: ...Changed. Lieutenant, I said cross the intersection.

BROGAN: Must have misheard

He pushes a button and their siren starts.

69 EXT - DEMETER STREET - DAY

The two vehicles race through the streets.

70 INT - BROGAN'S POLICE VEHICLE - DAY

INSTRUCTOR: What are you doing? Stop this car at once. (BROGAN ignores him) Lieutenant. Lieutenant, I'm taking control of this vehicle.

He reaches for his dual control steering wheel. BROGAN immediately hits a "LOCK" button.

BROGAN: No you're not.

71 EXT - DEMETER STREETS - DAY

BROGAN accelerates and tries to bring his car level with the limo

72 INT - BROGAN'S POLICE VEHICLE - DAY

INSTRUCTOR: Lieutenant, are you aware you're exceeding the speed limit?

BROGAN: Get your head down!

INSTRUCTOR: I beg your pardon?

There is a loud report, and a bullet whips past his head. A gun has appeared on the back of the limousine. The instructor's eyes widen and he ducks down - BROGAN pushes buttons and guns appear at the front of the police vehicle. They fire.

73 EXT - STREETS - DAY

The two cars charge on, side by side through the narrow street. Then DEAKIN pulls into Brogan's path and BROGAN veers sharply to avoid him.

74 INT - BROGAN'S POLICE VEHICLE - DAY

As BROGAN looks through his windscreen, he sees he's heading straight for the plate glass window of fifth floor offices. It's too late to take evasive action. The vehicle plunges through the window and flies into the unoccupied offices.

75 INT - UNOCCUPIED OFFICES - DAY

Brogan's car flies through the offices avoiding internal pillars and debris, and towards the opposite window.

76 EXT - DEMETER STREET - DAY

Brogan's car smashes through the window just as the limousine is passing. The chase continues. They both career down the street, and across intersections. Then DEAKIN turns a sharp corner and BROGAN follows.

77 INT - BROGAN'S POLICE VEHICLE - DAY

There are two buildings connected by walkways at each floor. As BROGAN looks, DEAKIN flies through a fourth floor pedestrian walkway across the street, narrowly missing a CREON MOTHER and CHILD. BROGAN will surely hit them if he doesn't stop. He goes into a very steep climb.

78 EXT - DEMETER STREET - DAY

The climb is so fast and steep that BROGAN, screaming engines and all, ends up doing a complete loop. He succeeds in bringing the car under control, and landing. Meanwhile Deakin's limo speeds out of sight.

79 INT - BROGAN'S POLICE VEHICLE - DAY

BROGAN: (turns to the INSTRUCTOR) Another lesson tomorrow?

The INSTRUCTOR slowly opens two terrified eyes.

INSTRUCTOR: I've learnt more than enough

80 INT - FLEX'S OFFICE - DAY

FLEX is in the office with DEAKIN

DEAKIN: I got away, Mr Flex. There's no problem.

FLEX: There's a big problem, you fool. He'll have traced the limousine. They're getting too close. I want them dead.

He snaps the feather.

81 INT - STATION HOUSE - MAIN OFFICE - DAY

BROGAN and HALDANE march through the office talking urgently but quietly.

BROGAN: I've run an I.D. on the limousine. It's registered to the Flex organisation. Interplanetary Export.

HALDANE: So the arms did come from Demeter. Hell! Why didn't this come out in the enquiry these people held?

BROGAN: What enquiry?

HALDANE: The one you requested

BROGAN: Eddie, there has been no enquiry. Don't you see? We may have requested one... but the request never got here.

HALDANE whistles.

HALDANE: So who sent the reply?

BEEZLE and ORRIN come up, proffering sealed cups of drink.

BEEZLE: We want to apologise for the stunt we pulled yesterday. It was way out of order getting you to spit.

ORRIN: We'd like to make amends. Would you care for a coffee?

BROGAN/HALDANE (smiling): Thanks.

They take the cups... and drop them in the waste bin. BEEZLE and ORRIN stare.

HALDANE: Creon coffee.

BROGAN: Gives humans the squits.

HALDANE: We've read the manual.

BEEZLE: (to ORRIN) Damn. I said it wouldn't work.

The TWO CREONS move on.

HALDANE: So what do we do?

BROGAN: Contact NYPD and find out the exact date and time of the request, then we can access the computer here and we try to find out what happened to it. It has to be in the memory somewhere.

HALDANE: Chuck, I couldn't even access the fax log this morning. We don't know the system.

SLOMO scurries across the office.

BROGAN (a thought): Yeah... but we know someone who does. Someone we can trust completely

82 EXT - STATION HOUSE - NIGHT

Sunset. The sun sets behind the Station House as it floats in space

83 INT - STATION HOUSE - MAIN OFFICE - NIGHT

The main office is dimly lit, and sparsely populated

84 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

BROGAN is talking to SLOMO whilst HALDANE closes the blinds... then keeps watch at the door. SLOMO is plugged into the computer.

BROGAN: OK, Slomo, listen. We're after a message from Earth, fifth April this year, and also a reply from the station house on the twenty-first. You got all that?

SLOMO: I have a one hundred gigabyte memory. I think I can retain two dates.

BROGAN: Go to it then.

SLOMO starts humming and whirring.

85 EXT - STATION HOUSE - NIGHT

An unmarked vehicle heads towards the station house.

86 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

A few minutes later. BROGAN and HALDANE watch as data keeps flashing up. The names of their colleagues keep recurring. Then suddenly information prints across the screen.

"5 .. 4 .. UPLOAD TRANSMISSION FROM NYPD DEPT IP
ATTN: CAPTAIN PODLY... RECEIVED 15:43....
AUTODIVERT.... DIVERTED TO OFFICER J. CASTLE"

BROGAN and HALDANE digest this information as more data prints:-

"21... 4... DOWNLOAD TRANSMISSION FROM STATION
HOUSE TO NYPD DEPT IP, EARTH/USA... SENT 17:10...
SENDER: OFFICER J. CASTLE"

BROGAN: Janel! I want you to access every file you can on Officer Castle. Everything. (He moves to the door) I'm going to bring Flex in for questioning.

SLOMO moves to another bank of computers, out of sight of the door. HALDANE watches BROGAN go... then stares at the computer screen flashing the name: OFFICER J. CASTLE.

87 INT - STATION HOUSE CORRIDOR - NIGHT

BROGAN strides along the corridor towards the docking bay.

88 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

As HALDANE continues watching the screen, a shadow passes across the blinds. Then the door opens quietly behind him. It's JANE

JANE: Haldane? What are you doing?

HALDANE spins round in his chair. He's caught at a real disadvantage.

HALDANE: Nothing... Nothing at all... routine.

JANE (puzzled): What routine?

SLOMO's voice calls out cheerily from the other side of the computer bank.

SLOMO: Am now accessing Officer Castle's other files.

HALDANE's eyes widen. JANE stares.

JANE: What?! What's he -

Before she can speak another word or move, HALDANE is out of his seat, and pushes her against the wall with her arm behind her back.

89 INT - STATION HOUSE - DOCKING AREA - NIGHT

BROGAN enters the docking area.

90 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

HALDANE has dumped JANE in a chair and has tied her hands behind her back. She is furious.

JANE: What are you doing, Haldane? Are you mad?

HALDANE: We know about the fake investigation. We know all about Flex.

JANE: What?

HALDANE: When Brogan brings him in we'll know everything.

JANE secretly struggles with her bonds.

91 INT - STATION HOUSE - DOCKING AREA - NIGHT

BROGAN climbs into his car. He switches the ignition on. Over his shoulder we can see DEAKIN (BROGAN hasn't spotted him), he's in the back seat.

92 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

JANE: Don't you understand? You've got the wrong person.

HALDANE (with feeling): I only wish I had.

93 INT - BROGAN'S POLICE VEHICLE - NIGHT

As DEAKIN levels his gun at BROGAN's head, BROGAN adjusts the rear view mirror and looks into it... DEAKIN's face looms into view. BROGAN reacts quickly, he slams the car into reverse thrust, and it shoots out into space, propelling DEAKIN backwards. BROGAN turns and begins struggling with him whilst the vehicle plummets.

94 EXT - BROGAN'S POLICE VEHICLE - NIGHT

The vehicle spirals out of control.

95 INT - BROGAN'S POLICE VEHICLE - NIGHT

BROGAN and DEAKIN continue struggling with the weapon. It fires, punching a hole in the seat by BROGAN's head.

96 EXT - BROGAN'S POLICE VEHICLE - NIGHT

As the vehicle dives out of control it narrowly misses a huge Space Freighter.

97 INT - BROGAN'S POLICE VEHICLE - NIGHT

As the car plummets, BROGAN finally manages to turn the gun on to DEAKIN, and fires, hitting him in the leg. The man screams. Before he can recover, BROGAN punches him on the jaw. DEAKIN slumps back.

98 EXT - BROGAN'S POLICE VEHICLE - NIGHT

Brogan's car is diving towards the city. Sparks can be seen as it enters the atmosphere too quickly.

99 INT - BROGAN'S POLICE VEHICLE - NIGHT

BROGAN climbs desperately back into his seat and struggles to bring the vehicle out of its spin. He can see the city looming. He pulls the car up and regains control. He presses a button and his seat belt slides on. The vehicle begins climbing, BROGAN heaves a sigh of relief

Then DEAKIN's hands are round his neck squeezing. Desperately, BROGAN tries to reach a button on the fascia. As DEAKIN's grip tightens, BROGAN makes one final effort. He hits the button and the front passenger electric window slides open. The vehicle warning system activates.

COMPUTER VOICE: Warning, pressure imbalance!

DEAKIN's eyes widen in shock, then he's sucked from the back of the car. While BROGAN is held by his seat belt, DEAKIN is sucked feet first through the window. Eventually, he's clinging on to the window by his fingertips. BROGAN presses the button again and the window starts sliding up. DEAKIN cries out as the window closes, then his fingers have nothing to hold on to and he disappears, screaming, into the blackness. BROGAN sinks back into his seat.

100 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

The door of the computer room opens and SOPHIA enters.

SOPHIA: What happening here?

HALDANE: Officer Castle is under arrest. Corruption charges.

SOPHIA: Corruption?

HALDANE: You heard what I said, Officer Ricardi.

JANE (weary): It's not true.

HALDANE: We got it all here.

JANE: Sophia. Please. He's insane. Tell him I'm straight.

SOPHIA: (to HALDANE) You want we should take her to the cells, Officer Haldane?

HALDANE: Yeah.

JANE: Sophia!

SLOMO trundles into view.

SLOMO: Logic problem. Officer Castle's personal files place

her absent April five. Officer Castie could not have received message. Officer Castle's shift taken by -

SLOMO is stopped by a gun shot to his head. His whirring goes off key and smoke appears. Startled, HALDANE turns to see SOPHIA holding the gun.

SOPHIA: I told you that Siomo one big pain in the butt.

She levels the gun at HALDANE.

101 EXT - BROGAN'S POLICE VEHICLE - NIGHT

BROGAN's vehicle glides down into Demeter

102 INT - BROGAN'S POLICE VEHICLE - NIGHT

A weary BROGAN switches on his videophone

BROGAN: This is Lieutenant Brogan requesting assistance.

TOOK's face appears in the screen - TOOK is in another vehicle.

TOOK: Officer Took, Lieutenant.

BROGAN: I'm heading for the Flex building - it's a 204.

TOOK: I'm on my way. (Noticing BROGAN's weariness) Are you alright, Lieutenant? Where have you been?

BROGAN: I had to drop someone off.

103 INT - STATION HOUSE - COMPUTER ROOM - NIGHT

HALDANE is now backed into the corner by SOPHIA, her gun poised.

SOPHIA: I changed the data on the files. It was easy to cover my tracks.

HALDANE stares at her, expressionless.

SOPHIA (Cont'd): It's all been so easy... and he pay me so very much.

HALDANE: It's over.

SOPHIA: For you its over. For me I travel. See the worlds. There is no-one can save you now. (She levels her gun) I hope you've enjoyed your short stay in Demeter.

Suddenly, a chair hits her round the side of the head, felling her with one blow. Holding the chair is a weary JANE. She drops the chair and feels her wrists with the bonds hanging loose.

JANE: Call yourself a cop, Haldane? You can't even tie someone up properly.

HALDANE smiles.

104 EXT - DEMETER CITYSCAPE - THE FLEX BUILDING - NIGHT

Brogan's police vehicle comes to a halt outside the FLEX building.

105 INT - FLEX'S OFFICE - NIGHT

FLEX is on the videophone to a CREON ASSISTANT. His parrot sits on top of the phone.

FLEX (into video phone): Where's Deakin?!

CREON ASSISTANT (thru video phone): I don't know, sir. He's disappeared. We can't trace him.

FLEX: What about Ricardi?



CREON ASSISTANT: She's disappeared, too, sir.

Flex's second videophone snaps on, and the face of a TARN SECURITY GUARD appears.

TARN SECURITY GUARD (thru videophone): Mr. Flex. Two police officers are on their way up to your office. I couldn't stop them, sir.

FLEX sweeps the videophone off his desk in a fury. His PARROT leaps away and cowers in a corner. FLEX looks across the office at the lift doors that open straight on to it, and sees the lights showing that the lift is coming up. He reaches under his desk and pulls out a lightweight missile launcher, and checks it is loaded with two missiles. Then he stands in front of his desk and waits for the lift to arrive. With a whirr, the lift comes to a stop and the doors slide open, and, as they do so, FLEX fires a missile between them and the doors blow off. Then as the dust clears, he hears a voice from his left.

BROGAN (OOV): We prefer the stairs.

BROGAN and TOOK are standing, armed, by the entrance to the fire escape stairwell at the far end of the office. FLEX is still facing the lift.

BROGAN (Cont'd): Drop the weapon.

With a swift movement, FLEX turns and fires again. The missile shoots straight for them, and the two officers hurl themselves sideways behind a large couch. They land in a tangled heap as the wall behind them is torn apart. TOOK's arm and gun are buried under rubble, and Brogan's gun flies from his grasp and slithers across the floor. They're helpless.

FLEX peers through the smoke, then crosses to his desk to reload.

BROGAN tries to crawl towards his gun, but he can't move. Then he sees TOOK opening her third eye in concentration, and puts his hand out to try and catch the gun.

But, to his horror, the gun starts sliding AWAY from them.

FLEX re-loads and clicks the magazine shut.

TOOK concentrates even more, but BROGAN watches helplessly as the gun rises up and disappears into the smoke.

FLEX crosses the room and approaches the two officers. He looks down at them. They both look up. Then, there is the sound of a gunshot and FLEX goes rigid in front of them.

As BROGAN stares, he sees a gun hovering in mid-air behind FLEX. Then TOOK's eye opens again, the trigger seems to squeeze itself, and FLEX falls dead before them.

BROGAN sighs with relief, and smiles at TOOK. The PARROT starts to hop towards them.

106 EXT - STATION HOUSE - DAY

Morning. The Station House glows as the sun rises behind it.

107 INT - STATION HOUSE - MAIN OFFICE - DAY

The REGULAR OFFICERS are all there, plus Brogan's FAMILY. They all have glasses or mugs, and PODLY is addressing them.

PODLY: ...And so I'd like to take this opportunity to formally welcome Lieutenant Brogan, his family, and Officer Haldane to Demeter. We all hope you enjoy your stay.

The NEWCOMERS watch as the OTHERS utter welcoming noises and drink the most disgusting-looking concoctions. BROGAN sips his "wine" and tries to keep smiling.

BROGAN: Thanks.

SALLY is with LIZ and MATT. LIZ is looking a bit unhappy. TOOK comes up.

TOOK: (to LIZ) Your father tells me you had to leave your pet behind on Earth.

LIZ looks slightly guilty.

TOOK (Cont'd): I have something that needs a good home.

She opens her third eye... and Flex's PARROT immediately flies on to LIZ's shoulder.

TOOK (Cont'd): Would you look after her?

LIZ's eyes light up.

CUT TO:

HALDANE is standing next to JANE. FREDO and SLOMO are nearby. SLOMO has had some repair work done to his head.

HALDANE: (to JANE) Say, Jane, why don't we quit this party and you can show me the wild side of Demeter.

JANE: You've really got a nerve Haldane. First you try to arrest me, then you tie me up, then you expect me to take you out sightseeing! You're the most arrogant, insensitive man I've ever met!

She stalks off. HALDANE turns and grins at FREDO.

HALDANE: What about that. She likes me.

As he moves off, FREDO mutters to SLOMO.

FREDO: I will never understand humans.

CUT TO:

PODLY is greeting MATT and LIZ. LIZ has her parrot.

PODLY: And you must be Matthew and Elizabeth. It's good to meet you. My name is Captain Podly.

MATT and LIZ both spit on the floor. PODLY stares.

MATT: (he sees PODLY's reaction) Weren't we meant to do that?

LIZ: (points at ORRIN and BEEZLE who are nearby) Those two over there told us you liked it.

PODLY glares at ORRIN and BEEZLE and calls across to them.

PODLY: You two. In my office. Now.

ORRIN (innocent): Us?

BEEZLE (equally innocent): Why? What have we done?

PODLY: You know very well what you've done.

They follow him into his office and shut the door. BROGAN comes up to MATT and LIZ. He presses coins into their hands.

BROGAN: You did good, kids. I reckon we're going to like it here.

THE END

FABREVIEW



Stingray: The Complete Series 5 DVD Box Set

DVD Region 2 - Carlton Video - 975 mins

Incredible as it seems, when I wrote the first of these review columns for FAB in issue 37, there was only a single Gerry Anderson DVD available in the English language, the now sadly deleted Region 1 edition of *Journey To The Far Side Of The Sun*. Less than two years later, there are, at the time of writing, no fewer than 29 Gerry Anderson DVDs available in the UK alone with another 17 scheduled for release before the end of the year. Cynical observers might be inclined to suggest that our good fortune is simply the result of greedy opportunism on the part of the owners of these productions, and they might indeed have a case if what we were seeing were simply cheap DVD releases of the previously issued VHS videos, churned out to cash-in on the popularity of *Thunderbirds*' broadcast success. But check out the contents of the box on the right (none of which has previously been available on home video) and it soon becomes clear that our favourite programmes are being treated with the care and respect that we all feel they deserve in their transfer to DVD.

The *Stingray* Box Set from Carlton Video is no exception, triumphantly building on the successes of the *Thunderbirds* Box Set and eliminating most, if not all, of that set's failings (which I discussed here last issue). All 39 episodes of Anderson's first colour series are presented with remarkable clarity both in audio and visual terms that

REVIEWED THIS ISSUE

Stingray: The Complete Series 5 DVD Region 2 Box Set

Thunderbirds Are Go & Thunderbird 6 Region 2 DVDs

Space:1999 Year One 3 DVD Region 2 Box Set

The 1960s Scrapbook / Collecting the 1960s

remains consistently excellent throughout. With memories of the 1992 BBC broadcasts in mind, I am also delighted to report that each episode retains its correct version of the title sequence with the opening shots switching to full colour only on the last 13 episodes, even though a glance at the chapter selection menus for those latter episodes might suggest otherwise. Fans who were unhappy with the 5.1 Surround remix of the *Thunderbirds* soundtrack (which incorporated additional sound effects and treatments that were not part of the original programme) at the expense of the original mono soundtrack will also be relieved to find that it is the original mono sound that accompanies the episodes in this set.

For value for money, these discs would be hard to beat. The first three volumes each include seven complete episodes and one of the Century 21 Mini-Album audio stories, while volumes four and five carry nine episodes apiece! Now there has been some suggestion from certain quarters that squeezing more episodes on to these DVDs

Stingray Super Features

The Added Extras You'll Only Find on DVD

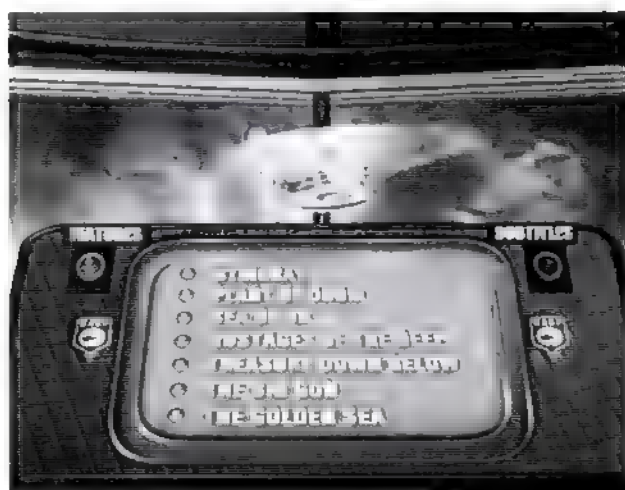
- **CGI Animated Menus**
- **English subtitles for Hard of Hearing**
- **Chapter Selection**
- **Producer's Commentaries** - audio commentaries by Gerry Anderson on the episodes *Stingray* and *Stand By For Action*
- **Unfinished Episode** - previously unseen linking footage from unfinished 'flashback' episode
- **TV21 Audio Adventure**: 'Into Action with Troy Tempest' original Century 21 Mini-Album
- **TV21 Audio Adventure**: 'Manna Speaks' original Century 21 Mini-Album
- **TV21 Audio Adventure**: 'A Trip to Marineville' original Century 21 Mini-Album
- **Character Profiles of 10 Main Characters**: Troy, Phones, Marina, Atlanta, Commander Shore, Lt. Fisher, Oink, Titan, X20 and the Aquaphibians
- **Stingray Mini-Albums Memorabilia Gallery**
- **Stingray in TV Century 21 Comic Memorabilia Gallery**
- **Stingray Merchandise Gallery** - gallery of Annua's, Novels, TV Century 21 Specials and merchandise print adverts
- **Original Publicity** - Original ITC Promotional Brochure and Character Merchandise Specification Sheet
- **Behind The Scenes Stills Gallery** - gallery of 18 behind the scenes photographs
- **Original 1964 ATV Midlands Animated Logo**
- **The Des O'Connor Show Stingray Sketch**
- **Original 1964 Stingray Station Break Caption**
- **Generic French End Title Sequence**
- **Original TV Ad** - Lyons' Maid ice lollies
- **CGI Animated Stingray Walk-Through Sequence**

compromises the picture quality, as the digital information has to be compressed to a greater degree. Well, if this is the case, I can't see any evidence of that here and I have a well-trained eye for that sort of thing. In fact, much as with the **Thunderbirds** DVDs, the picture quality and digital transfer is so good that it enables us to see things that haven't really been visible before. For example, take a look at Chapter 3 ("Call to Shore") of *Tom Thumb Tempest* on Volume 3, paying particular attention to the top right hand corner of the screen when Phones unrolls Titan's plans of Marinville: the puppeteer's hands, complete with a ring on the middle finger, can be seen holding Phones's puppet arms.

In addition to this are the wealth of extra features which rival even the extras on the **Thunderbirds** set. Of these, the most fascinating is surely the newly discovered linking material from an unfinished flashback episode. I understand that the inclusion of this footage on the discs was cleared so close to the disc authoring deadline that it was not possible to include any explanatory notes on the disc, so many viewers will unfortunately not be aware of exactly what they are watching here, but *Fanderson* members read all about it last issue (see page 4 of FAB 41). This material is just crying out to be edited into a complete forth *Stingray* episode, so let's keep our fingers crossed that Carlton will authorise the necessary restoration work in the not too distant future (perhaps in time for the series' forth anniversary next year?)

Having Gerry Anderson provide a commentary to two of his favourite episodes (*Stingray* and *Stand By For Action*) was an excellent idea and works very well indeed. Longtime fans may not learn anything new, but newcomers to the Anderson programmes will be fascinated to hear Anderson's reminiscences of filming through an aquarium, changing the expressions on the puppets' faces and the inspiration for the film crew characters in *Stand By For Action*. Both commentaries make an entertaining addition to the episodes in question and Anderson himself comes across as an amiable host.

On top of all this, there are galleries of merchandise and memorabilia, a set of rare behind the scenes stills, that awful *Stingray* sketch from *The Des O'Connor Show* (Laugh? I nearly started!) and the wonderful French rendition of 'Aqua Marina' by Art Fairbank over the closing titles specially made for French broadcasts of the series in the 1960s. The whole is wrapped in a beautifully rendered CGI animated *Stingray* interior that transports the viewer to the different menus, each with graphics that are very much in keeping with *Stingray*'s design style. In fact, with so much superb material packed and lovingly packaged on to these five discs, it would be churlish of me to mention such minor deficiencies as the absence of subtitles on the Mini-Album audio adventures and Gerry Anderson's commentaries, or even the amusing spelling mistake in the title of Chapter 4 of *Eastern Eclipse* (on Volume 5), so I won't.



Thunderbirds Are Go/Thunderbird 6

DVD Region 2 - MGM DVD

2.35:1 Anamorphic Widescreen - 89/86 mins

MGM's DVD release of the two **Thunderbirds** feature films is very much to be applauded as this marks the first time that these pictures have been released on home video in the UK with their original widescreen aspect ratio intact. Released on two separate discs, **Thunderbirds Are Go** and **Thunderbird 6** are presented by MGM in new digital transfers in anamorphic widescreen, preserving the superb picture quality when viewed on a widescreen television. **Thunderbirds Are Go** is remarkably clear, colourful and sharp with only a few traces of dirt and print damage. **Thunderbird 6** looks very nice, but isn't quite of the same standard as **Thunderbirds Are Go**, having a slightly washed out look in the colour and the appearance of having been digitised from an NTSC transfer - probably the same one used for the American laserdisc release. Both films feature their original mono soundtrack which has been substantially restored and enhanced, as well as pitch-shifted down to match how it should sound in the cinema projected at 24 frames per second.

Viewers used to watching MGM's 4.3 full frame video releases from the early 1990s will be staggered at how much of each film they are seeing for the first time here, material that was previously cropped off the sides of the frame. Clearly this makes a substantial difference to both movies, very much heightening the spectacle and sense of occasion that does not exist in the television episodes. It also highlights the attention to detail that went into the making of the films. I particularly enjoyed seeing the cover of Lady Penelope's newspaper in **Thunderbird 6** which includes a story headlined "Zero X Finds Life on Saturn" and another headed "Mystery Space Station Sighted" - the first refers to the vehicle seen in **Thunderbirds Are Go** and the comic strip in *TV Century 21*, while the second is taken from the cover of *TV Century 21* issue 137 and refers to the first public sighting of Cloudbase from **Captain Scarlet and the Mysterons**.

Other things to look out for that are highlighted by the quality of the DVD picture are the Thunderbird 2 rescue launcher manned by Gordon towards the end of **Thunderbirds Are Go** which is actually the legendary 'Johnny Seven' One Man Army Gun toy manufactured by Topper Toys, and the brief appearance of Sam Looover's car from **Joe 90** which drives through shot during the evacuation of the missile base in **Thunderbird 6**. Thankfully, you won't need to look out for the absence of the puppets' strings: despite indications from MGM's DVD authoring house that any visible strings were to be digitally removed for the DVD release, both films have been left untouched.

No, the only thing missing that should really be there are the opening credit captions on **Thunderbirds Are Go**, which should appear superimposed over the Zero X assembly sequence. The picture on the DVD is completely clean and credit free during this





Prod. "SPACE 1999"

"MATTER OF LIFE AND DEATH"

C. CRICHTON CAM. F. WATTS

SLATE TAKE

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113

opening sequence, suggesting that we are watching a print of the first reel designed for use in overseas markets, where foreign language captions would replace the English ones. This is quite a major gaffe, as it means that none of the production personnel receive any recognition for their work on this picture, not even the producer or director.

Fortunately, both are on hand to explain their roles in the making of the film as Sylvia Anderson and David Lane provide a running commentary throughout both movies. At this point, I have to say that I was very much looking forward to hearing these commentaries, as I had thought that this would provide fans with an interesting opportunity to hear Sylvia speaking at length about the Gerry Anderson productions. Sadly, I was wrong: Sylvia tells only inconsequential anecdotes from her book *Yes, M'Lady* and punctuates anything that David Lane has to say with "Absolutely!" I found this rather irritating after the first ten minutes of **Thunderbirds Are Go**, so by the end of **Thunderbird 6** I had lost the will to live. I don't believe that I have ever heard anyone say "Absolutely" so many times within such a short period of time before, and Sylvia's efforts here may qualify for an entry in the Guinness Book of Records.

What makes this all the more disappointing is that what David Lane has to say about the films is extremely interesting, revealing a great deal of previously unheard information about how particular sequences were shot: the storyboarding of the Zero X launch assembly, the Portugal location shoot for **Thunderbirds Are Go** where all but a few shots had to be replaced by model work, the flying of the Tiger Moth in **Thunderbird 6** and the problems with the Skyship One Ball Room set. By contrast, Sylvia takes pains to point out when we're looking at a real hand in insert shots (duh!), mentions how Barry Humphries provided some of the puppet voices (he didn't), mixes up David Holliday (the voice of Virgil Tracy in the first 26 **Thunderbirds** television episodes) with Michael Holliday (the singing voice of Tex Tucker in **Four Feather Falls**), tells a peculiar story about how Penelope first met Parker which contradicts everything ever published by Century 21 about their first meeting, and denies that the Black Phantom was supposed to be The Hood. Of course, this latter statement just doesn't ring true as it simply doesn't make sense that a new puppet created especially for **Thunderbird 6** would be made to look exactly like The Hood - a regular character from the television series that every **Thunderbirds** viewer would certainly recognise - if it was intended to be a different character. This suggests a cavalier disregard for the intelligence of the audience which flies in the face of everything that we know about the way in which the Century 21 crew approached their work on these productions.

The other extra features on these discs are interesting in themselves, but very minimal in comparison with Carlton's **Thunderbirds** DVDs. There are theatrical trailers for both films, but the quality of each is a bit rosey. There are galleries of the rare British and American front of house stills for both films, but no captions to explain what they are. There are posters for **Thunderbirds Are Go** but, oddly, not **Thunderbird 6**. There are galleries of rare behind the scenes stills for both films, but again, no captions to detail what we're looking at. All of this would probably be regarded as a decent selection of extras, but is really very disappointing when you know what other material was provided to MGM by Fanderson for inclusion on the discs: the Armada **Thunderbirds Are Go** paperback, the TV Century 21 **Thunderbirds Are Go** brochure, TV Century 21 comic covers featuring **Thunderbirds Are Go** photos, the TV Century 21 **Thunderbirds Are Go** photo-strip story, a trio of contemporary magazines with **Thunderbirds Are Go** covers, the Cliff Richard and The Shadows **Thunderbirds Are Go** EP, the sheet music for 'Shooting Star' and 'Lady Penelope', the Frank Belamy **Thunderbird 6** movie poster, the **Thunderbird 6** promotional campaign brochure, a rare cinema poster advertising a double-bill of **Thunderbird 6** and James Bond 007 films.

captions for all behind the scenes photos and detailed information on production, merchandise and voice artists for both films.

Sadly, even the packaging isn't up to much. The menus, while in keeping with the Century 21 style, are a bit bog standard and dull in comparison with the ones on the Carlton discs and MGM's own James Bond DVDs. The box sleeves are simply hideous featuring colourised black and white photos that give little indication of the contents of either film (the montage on the front of **Thunderbirds Are Go** shows Thunderbird 1 launching from the Zero X Assembly Control Tower, while Thunderbird 4 - the one Thunderbird vehicle that doesn't even appear in the film! - drives past) and the text on the back is only slightly more helpful (apparently International Rescue was founded by millionaire ex-astronaut Gordon Tracy!).

Overall then, plaudits for releasing the films in widescreen with decent audio-visual quality and David Lane's commentary contributions, but raspberries for skimping on the extras and for releasing an incomplete print of **Thunderbirds Are Go**.



Space:1999 Year One 3 DVD Box Set

DVD Region 2 - Carlton Video - 600 mins

It should have been hard for Carlton to improve upon their set of **Stingray** DVDs, but that is exactly what they have done with the first three discs in their proposed 12 DVD set of **Space:1999** episodes. Boasting four complete episodes to a disc, picture and sound are once again superb, although I have to say that they are not uniformly so: *Matter of Life and Death* looks as though it needs a bit of colour correction in places and, like *Guardian of Piri*, is a little soft, yet by contrast, *Breakaway*, *Black Sun* and *Earthbound* are particularly sharp and colourful (you can count every pore in Martin Landau's face in some of the close-ups). However, it goes without saying that all twelve episodes on these first three discs are infinitely superior in every way

Space:1999 Super Features

The Added Extras You'll Only Find on DVD

- **CGI Animated Menus**
- **English subtitles for Hard of Hearing**
- **Chapter Selection**
- **Pre-Production Artwork** - gallery of 15 production design illustrations by Keith Wilson and Chris Foss
- **Behind The Scenes Stills Gallery** - gallery of 23 behind the scenes photographs
- **Character Profiles of 8 Main Characters:**
Koenig, Helena, Bergman, Carter, Morrow, Sandra, Kano and Mathias
- **Moonbase Alpha Technical Information:** illustrated text pages with construction history, technical and operational details
- **Eagle Spacecraft Technical Information:** illustrated text pages detailing construction, technical and operational details
- **Original Publicity** - Original ITC Promotional Brochures
- **Original Memorabilia: Comics & Annuals** - gallery of Annuals, Charlton Comics and *Look-in* covers
- **Original Memorabilia: Novels** - gallery of UK novels with biographies of authors E.C. Tubb, Douglas Rankine Mason and Brian Ball, and interview with E.C. Tubb
- **This Is Your Life** - gallery of photographs from the making of the Roy Dotrice episode with explanatory text

to the previous ITC home video VHS releases. Here we can clearly see that there is a tiny Eagle model on the landing pad at NDA-2 in the opening sequence of *Breakaway* (to the left of centre in the wide establishing shot with the caption 'Nuclear Waste Disposal Area Two'), that the crater walls surrounding the Moonbase Alpha model are merely flat photo cut-outs pasted on to cardboard (as the Moon shifts out of Earth orbit and moves out of the bottom of the frame towards the end of *Breakaway*), and that not one but two of the Kadarians appear to be woken up by Simmonds beating on the walls of his perspex prison at the end of *Earthbound* (see the one in green on the right turn his head to look at him while the one in red on the left sits up and looks around).

The thing about these discs that I found particularly impressive were the wonderful animated menus with the CGI Eagle flying about, the montage of scenes from each of the episodes punctuated by a "This Disc" caption in the style of the title sequence "This Episode"

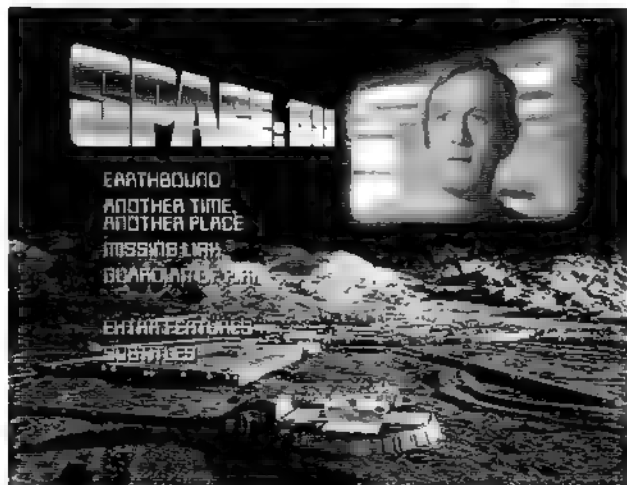
capt on, and the attention to detail on the graphics that ensures that everything is very much in keeping with the visual appearance of the series itself (check out the cursor arrows on the Main Menu made from the Command Center motif worn by Koenig and Helena in Year Two). Chapter Selection takes us down a Moonbase Alpha corridor to a Compost which revolves as we move between the episodes, the Extra Features menu forms out of an animated schematic of Moonbase Alpha itself, and the galleries and text files are presented on the Main Mission Big Screen. You might think that the DVD menus are a pretty minor part of any disc, but when they have been as lovingly prepared as these clearly have, it makes a big difference to the overall viewing experience and you only have to look at a DVD with very poorly executed menus (any of Paramount's *Star Trek* discs for example) to understand what I mean.

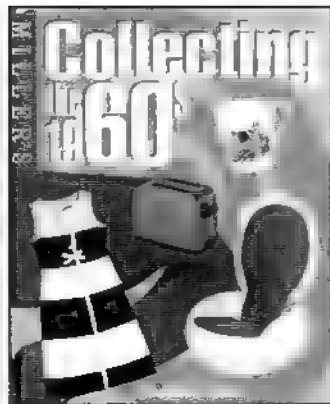
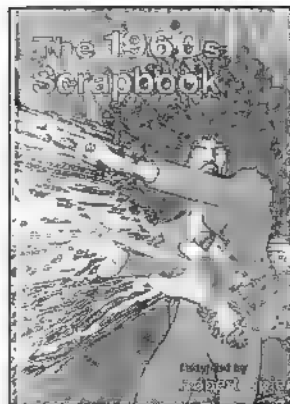
A lot of care and attention to detail has also gone into the special features. At first glance, the features on these first discs may not appear to be as exciting as, say, rare TV commercials or behind the scenes footage (both of which will appear on the next set of discs I understand) might be, but they're actually a lot more interesting and informative than you might initially expect with literally pages and pages of illustrated text files. It's particularly nice to see Keith Wilson's production design drawings for 'Moon City' (as Alpha was originally called) and the behind the scenes pictures, many of which I had never seen before. I liked the way that the character biographies incorporated information from Year Two and *Message from Moonbase Alpha* with the official production biographies of the Year One characters, much of which will be new to many fans as these have only previously been published in the rare *Moonbase Alpha Technical Notebook*. I also enjoyed seeing the American *Space:1999* comics and I was fascinated by the section on the authors of the *Space:1999* novels, an aspect of the series that has rarely (if ever) been examined before.

It seems a shame then to have to report a fault in the authoring of the discs that I have found to be a major irritant when watching the episodes: every single one cuts off and returns to the Main Menu before the closing credits have properly ended and before Barry Gray's magnificent theme has rolled out its final bar. I know that this is something to do with the way that my Samsung 709 reads the discs and many DVD players do indeed show the episodes right to the very end, but if all of the episodes of *Thunderbirds* and *Stingray* can be authored to play to the very last frame on my machine, then *Space:1999* really should be no different.

The next three *Space:1999* discs (Volumes 4, 5 and 6, taking us to the end of Year One) will be in the shops as you read this, but they weren't available for review before this issue's pressdate so we'll be looking at them here next time.

Russell Weller





The 1960s Scrapbook by Robert Opie

Hardback - New Cavendish Books - 60 pages

Miller's Collecting the 1960s by Madeleine Marsh

Hardback - Octopus Publishing Group - 144 pages

With the proliferation of television programmes such as **The Antiques Roadshow** and **A Fortune In Your Attic**, as well as magazines about collectors and collecting, it is more than apparent that the British public are infatuated by the relics of days gone by. This has, of course, been the case for many years but it is only relatively recently that an awareness of the nation's passion for items from a more modern era has been recognised. *The 1960s Scrapbook* and *Miller's Collecting the 1960s* do much to exploit this passion, both books recognising the key influences on society during a much-loved period of our recent history: fashion, music, film and television. It is in the latter area that the Gerry Anderson fan is well and truly catered to, and the reason why we're reviewing both books here.

Robert Opie's *The 1960s Scrapbook* is a wonderful large format book that makes constant reference to the Supermanation programmes and the memorabilia spawned by them, with many pages featuring at least one image relating to an Anderson series. Everything from Kellogg's complete range of Sugar Smacks packets and Lyons Maid's ice-olies to Barratt's sweet cigarettes and **Thunderbirds** Everlasting Toffee are presented in full colour, full page photo montages, and a section dedicated to children's comics includes all of the related Anderson publications of the time, *TV Century 21*, *Lady Penelope* and *Joe 90 Top Secret*. With more than thirty Anderson-related images throughout the book, it would at first appear to the reader that "it doesn't get any better than this." But then it does. A complete double page spread is set aside for Opie's Anderson extravaganza as some of the most sought-after collectables are shown in all their glory. Toys such as those from the *Century 21* range, Plaston's Supercar and Lincoln International's Stngray along with many other rare pieces including annuals, mini-ature and jig-saws are all there to be enviously viewed.

It is the imagery of these remarkable pieces, all of which come from Opie's own collection, which justify their inclusion in this thoroughly enjoyable scrapbook. As its title suggests, there is little text and the pictures pretty much speak for themselves. Apparently, the author has an exhibition of items from his collection in the Museum of

Advertising and Packaging in Gloucester as well as a similar one in Wigan at the Museum of Memories. If this scrapbook is any indication of what is on display there, a visit would be recommended to any Gerry Anderson collector but for those who are unable to get there, this amazing book is a more than worthwhile substitute.

Madeleine Marsh's *Collecting The 1960s* is one of the latest guide books from the world famous 'Miller' series. Unlike the spectacularly illustrated Opie book, this combines photographs with a wealth of welcome background information on the items featured in addition to a price guide. Although the section covering toys of the period makes extensive reference to the Gerry Anderson programmes in both written and illustrated form, it is the chapters relating to interior design and fashion which unexpectedly contain some of the most interesting aspects of the entire book.

For many viewers one of the most intoxicating elements of the Gerry Anderson series, particularly the live-action programmes, was the whole look and design of the stunning sets. Primarily the responsibility of Bob Bell and Keith Wilson, the interior design and set dressing used to create **SHADO** Moonbase and Moonbase Alpha included many items of furniture that were then available in up-market high streets and department stores. For example, from Marsh's book we learn that the inflatable chairs seen in **UFO** episodes such as *Survival* were in fact produced by an Italian company called Zanotta from a design by Sciarri, D'Urbino, Lomazzi and De Pas. It was known as the "Blow" chair and if an unused example were to be found today in its original box it would be worth something in the region of £450.

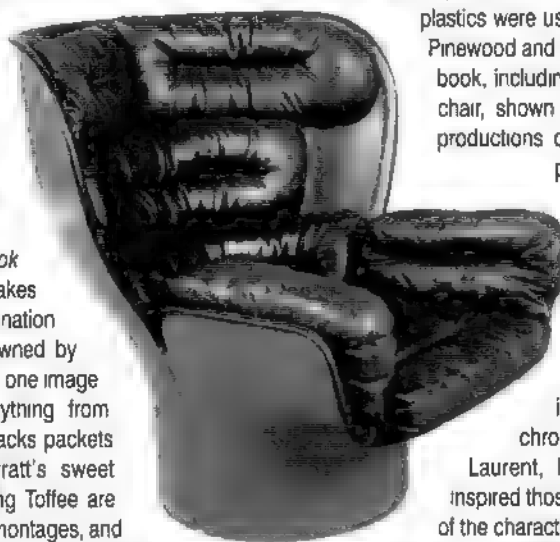
Similarly, when Keith Wilson was given a free reign with his designs on **Space:1999**, he looked to Italy again and included work from the design collections of Joe Colombo and Vico Magistretti.

Chairs, tables and storage units produced in a variety of plastics were used to adorn the Moonbase Alpha sets at Pinewood and several of these pieces are featured in the book, including the "Elda" chair (Koenig's comfy office chair, shown left). Many futuristic television and film productions of the period benefited from the use of pieces of furniture by innovative French and Italian designers and items familiar to fans of **The Prisoner** (Eero Aarnio's "Ball" chair) and **2001: A Space Odyssey** (Olivier Mourgue's "Djinn" chair) are also illustrated in this book.

Other designers famous for their innovative Sixties fashions are also chronicled including Pierre Cardin and Yves St Laurent, both of whom created clothes which inspired those responsible for the miniature wardrobes of the characters in **Thunderbirds** and **Captain Scarlet And The Mysterons**. Such was the influence of these individuals on the Anderson programmes that when **Space:1999** went into pre-production, Californian designer Rudi Gernreich was invited to submit costume designs for the Moonbase Alpha uniforms. Gernreich's work is covered throughout the fashion chapters of the book and prove an interesting read to those who, like myself, know little of the man aside from his contribution to **Space:1999**.

Both of these books are thoroughly entertaining publications and a wonderful source of reference for anyone who collects Gerry Anderson-related memorabilia. Both authors acknowledge the important influence of Gerry Anderson and his productions on this decade and reference to his work is made on the covers of each book. All aspects of the era are covered and if, like myself, the 1960s is a period that as whole interests you, I can highly recommend both of these informative and lavishly illustrated books.

Martin Gainsford



TAYBOR'S EMPORIUM

Taybor's Emporium listings are free of charge to all Fanderson members and are accepted in good faith. Fanderson is unable to take any responsibility for resulting private trade or transactions, but any members found to be abusing the spirit of the Emporium will be expelled from the club without refund.

Members should forward Emporium listings to the FABMail address, including name, contact address and membership number. Please keep text to an absolute minimum and write clearly (we cannot accept responsibility for any incorrectly printed details resulting from illegible submissions).

Please note: we cannot accept listings that refer to any merchandise other than Gerry Anderson-related items, or listings that advertise the re-sale of club merchandise currently available on the Fanderson Sales list. We cannot print members' telephone numbers but will publish e-mail addresses if required.

FOR SALE

Thunderbirds collection, old and new items

Captain Scarlet figures, Joe 90, Space:1999

CONTACT (please send sae):

W.Vander Putten, Enfraat 22, 1186.FF. Amstelveen, The Netherlands

FOR SALE

Rare Space:1999 goodies!

Space:1999 jigsaw complete in box

Space:1999 sealed wax bubble gum cards box (contains 24 pieces)

Space:1999 Eagle Transporter kit (complete and unused in box)

Space:1999 Stun Gun, mint in original packaging

Boxes are in very fine condition with only minor scuffing to corners. Will sell as job lot or individually. Serious offers only please!

CONTACT (please e-mail for pictures and details)

Greg Rowland, 156 Grove Lane, London SE5 8BP

(e-mail: gregory@easynet.co.uk)

FOR SALE

Space:1999 Series One videos £25.00

Space:1999 Series Two videos £25.00

Includes all the extra tapes (Alien Attack, Destination Moonbase Alpha, Journey Through The Black Sun, Cosmic Princess). Buyer collects due to weight!

CONTACT:

Jonathan Pearson, 22 Seedley Street, Rusholme, Manchester M14 7WF

WANTED

Looking for complete original TV/movie soundtracks from all ITC TV shows on either tape cassette or CD. Willing to provide complete list.

Looking for Ert/AMT Space:1999 Eagle Transporter model kits (1998 issue) parts must be in good condition sealed or otherwise.

Looking to correspond with model-makers for special modelling projects that involves the worlds of Gerry Anderson, local or otherwise.

CONTACT:

Warren Goldman, 85 Henry Street, St Catharines, Ontario, Canada L2R 5V3

FOR SALE

9 Porcelain Limited Edition Thunderbirds plates. Each plate is hand-numbered with matching certificate of authenticity. By artist Steve Kyte. All are boxed and mint condition with 8mm 23k gold border £400 plus postage and packing

CONTACT

Mr. George Stephen, 194 Sheddocksley Drive, Mastrick, Aberdeen AB16 6PX (e-mail: teapots7@btinternet.com)

FOR SALE

1976 Look-ins with Space 1999 comic strips, pin-ups etc. Only missing numbers 3, 4, 6, 16, 25 for complete run

CONTACT

Danny Doyle, 44 Harbinger Road, Millwall, London E14 3AA

WANTED

FAB issues 19, 21, 24, 25

Good condition copies of Countdown for UFO strips

CONTACT:

Rob Kirby, 2 Bramshott Close, London Road, Hitchin, Herts SG4 9EP

WANTED

Sylvia Anderson's autobiography "Yes, M'Lady"

CONTACT:

Tim Cooper, 8a Parkdale West, Wolverhampton, West Midlands WV1 4TE

FOR SALE

Many Gerry Anderson kits, books, magazines and other items. Please send sae for complete list or look at list online at <http://home.earthlink.net/~rocketcottage>

CONTACT:

Trevor Briggs, 4939 27th Avenue South, Gulfport, FL 33707 USA

WANTED

1960s Fairylite Parker Doll

CONTACT:

Peter Valentin, PO Box 965, Broadbeach, Queensland 4218, Australia

(e-mail: toy@hotlinks.net.au)

WANTED

Supercar Budgie die-cast - any condition

Supercar/Fireball XL5 on video (not the episodes released in 1992)

CONTACT:

John Hamilton-Hall, 33 Elm Avenue, Preston, Lancashire PR2 1SR

WANTED

Original or copy of the Mission leaflet from the 1992 Thunderbirds Board Game

CONTACT:

Mark Hayler, 103 Dalmain Road, Foresthill, London SE23 1AR

WANTED

Toys, cards, posters, napkins, anything with Thunderbirds logo on it from current Pizza Hut Thunderbirds promotion. Will buy or trade for local Quebec promotion

CONTACT:

Jacques Gaudet, 2020 Gagnon #6, Drummondville, P. Quebec, Canada J2B 7B8

WANTED

Desperately seeking a kind member to agree to sell his or her copy of Space 1999 Year One soundtrack. This is for a sick child and I will pay top dollar with in reason to make her happy! Thank you for your kind consideration.

CONTACT:

Joe Kennedy, 22 Cascades Terrace, Branchburg, NJ 08876-7425 USA

WANTED

Century 21 Toys Spectrum Patrol Car mint/good, preferably boxed

Also any TV21s featuring Scarlet and any 60s puzzle or cut-out books

CONTACT

Michael Gallagher, 6 The Leasone, Lichfield, Staffs WS13 7HH

WANTED

Space:1999 Japanese notebook paperbacks, German Viewmaster paperbacks, books, children's pyjamas (USA), anything rare, toys, games etc.

Correspondence required with other Space:1999 fans, collectors world-wide

CONTACT

Colin & Nigel Bayliss, Severnleigh, Leighton, Welshpool, Powys SY21 8HH

FOR SALE

Journey To The Far Side Of The Sun USA film poster

CONTACT:

B. Pearson, 119a Wheeler Street, Maidstone, Kent ME14 2UA

FOR SALE

Supercar 1:64 scale die-cast by Johnny Lightning. Mint on card \$30.00 each. Payment in US funds only. Price includes air mail shipping from the United States.

CONTACT:

Bob Neumann, PO Box 1582, Bridgeview, Illinois 60455 USA

FOR SALE

Many Gerry Anderson items - books, model kits, annuals, videos etc.

CONTACT (send sae for full list)

Lee Usher, 11 Bettons Park, Stephens Road, London E15 3JN

FABMAIL

Chris Gardner, Deal, Kent

I was interested to read Martin East's letter in FAB 41 mentioning the **Stingray** display at Selfridges in the Sixties. I remember this display as well. It was the first time that I saw any kind of film/television models 'for real'. As I recall, I think **Stingray** had actually begun to be shown in my television region (ATV, I think, in those days) and the display consisted of the puppets of Troy, Phones, Atlanta and Commander Shore, Marina, Titan, X20 and semi-regular characters like Lieutenant Fisher and as least one Aquaphibian, along with original models of a Terror Fish and, of course, **Stingray** herself. This last mentioned was one of the larger versions, and seemed to my seven year old eyes to be about three feet long. I noticed that a hatch appeared to have been fitted to the bows - rather crudely nailed on, it looked to me, but I could have been wrong about this.

As if this was not exciting enough, displayed in the next window along were many of the models from **Fireball XL5**. This included the seven foot long model of **Fireball**, which I found incredibly impressive. Displayed around this were the appropriate puppet characters. Commander Zero, Lieutenant Ninety, Zoonie, Robert the Robot and Professor Matt Matic were displayed standing, but Steve Zodiac and Venus were on their Jetmobiles, suspended over a very large, puppet-size version of **Fireball Junior**. This has intrigued me in recent years, as I have never seen a production photograph of this large model. Perhaps it was made specially for the display?

Finally, I would agree with Martin about that nice Caroline Munro. Being able to talk not only to her but also the equally pleasant Zienia Merton, Mike Trim and Ingrid Pitt at a Fanderson-arranged show at Chatham a few years ago really made my day!

Lynda Pinfold, Northampton, Northamptonshire

Thanks for the super photo album of the convention that appeared in FAB 41. I had a great time there but was very disappointed not to have remembered my flash unit to record the superb event. All the photos I would like to have taken are here in the latest issue of FAB. Thanks for coming to my rescue! Will you be releasing an audio of the interviews this time? Incidentally, I think the magazine - which was great to start with - gets better and better. Thanks to everyone for all their hard work.

Unfortunately, Lynda, we won't be releasing any audio recordings of the interviews at Century 21. It has become more than apparent over recent years that only a very small number of members are actually interested in purchasing interview recordings from our various conventions, and it just isn't an economic use of everyone's time and money to record, edit and duplicate the material. It's a case of the needs of the many outweighing the needs of the few, I'm afraid, especially when there are so many other projects that we are involved with that will, in the long term, benefit a greater number of club members, such as our CD soundtrack albums and **The Supermarionation Story** documentary.

Simon Morris (by E-mail)

I was somewhat bemused by Keith Gooch's letter in FAB 41 in which he states his belief that the current wave of enthusiasm for **Thunderbirds** is "a little over the top". Clearly this is Keith's opinion but I think it is a little harsh. I do not speak as a hard-core **Thunderbirds** or even Supermarionation fan (my favourites are **Space:1999**, **UFO** and (gasp!) **The Protectors**) but I enjoyed the programmes as a child of the Sixties and I still enjoy them now I accept that technically the shows may well be dated in comparison with the production techniques and SFX available 30 years later. But the characters will never date and neither will the charm or excitement of the various series.

With regards to the **Thunderbirds** rescreening on the BBC (and also the Carlton DVDs) I have to say that I do not see any "old, dated colours" and that I believe the pictures in general are clearer and brighter than ever! I have two nieces, one is nine and the other four years old and they both love **Thunderbirds** far more than some of the stuff put out on children's schedules, so I don't particularly go along with Keith's rather sweeping assertion that everyone is disgruntled or disappointed with the series as it is now.

With regards to merchandise, I read a newspaper article a few weeks ago which mentioned pointedly that once again manufacturers had underestimated the popularity of **Thunderbirds** and failed to keep up with demand for tie-in toys for Christmas, and this therefore proves Keith wrong in his belief that the chances of a Christmas sales bounty would drop along with viewing statistics.

I am constantly bemused by demands to 'remove strings' from series such as this. **Thunderbirds** could never be improved by such drastic actions. The series is regarded worldwide as a classic series - if removing the strings actually improved the series then it would hardly have been regarded as a classic in the first place surely?

These things are always going to be a matter of personal opinion and clearly Keith and I differ in ours. To show how fickle we all can be, I would refer to Keith's final proposal that **Terrahawks** be a fitting subject for a revival. In my opinion, **Terrahawks** was certainly no classic and would be better forgotten, but I am sure there are those who - like Keith - hold it in high regard. Long may such friendly disagreement continue!



FAB BACK ISSUES

Back issues of FAB Magazine are available from Fanderson Sales.
If an issue is not detailed here, it has sold out and is no longer available.

FAB 9: Zienia Merton; **Captain Scarlet** Episode Guide (Pt 2).
Cover: **Joe 90** - Arctic Adventure/Hi-jacked £3.50

FAB 11: Mike Noble, TV21 & Look-in artist; The Making of **UFO** (Pt 2); Martin Landau biography; **Captain Scarlet** Episode Guide (Pt 4)
Cover: **Space:1999** - The Metamorph/Devil's Planet £3.50

FAB 12: Kevin Davies, **Terrahawks** graphics; The Making of **UFO** (Pt 3),
Crossroads To Crime; **Terrahawks** Episode Guide (Pt 1). Cover: **Terrahawks** -
Yung-Star £3.50

FAB 15: A Tribute To Barry Gray - Interview and full discography; **Terrahawks**
Episode Guide (Pt 4). Cover: **Stingray** - Manna/**Joe 90** - The Professional £3.50

FAB 27: Ed Bishop (Pt 1); **Captain Scarlet** Mini-Albums Guide; **Thunderbirds**
merchandise. Cover: **Captain Scarlet** - Lunarville 7/The Launching £3.50

FAB 28: Ed Bishop (Pt 2); The **UFO** Writers Guide (Pt 1); **Captain Scarlet**
merchandise (Pt 1); **Stingray** Episode Guide (Pt 3).
Cover: **UFO** - The Psychobombs/The Man Who Came Back £3.50

FAB 29: Johnny Byrne (Pt 1); The **UFO** Writers Guide (Pt 2); **Captain Scarlet**
merchandise (Pt 2); **Stingray** Episode Guide (Pt 4). Cover: **Space:1999** -
Voyager's Return/Mission Of The Darians £3.50

FAB 30: Johnny Byrne (Pt 2); The **Space Precinct** Writers Guide; **Joe 90**
merchandise. Cover: **Space:1999** - The Metamorph/The Immunity Syndrome £3.50

FAB 31: **Captain Scarlet** Tribute issue: Mystron Memories; The Century 21
Puppets Catalogue (Pt 1); The **Captain Scarlet** Press Book.
Cover: **Captain Scarlet** - Crater 101/Cast £3.50

FAB 32: Robert Vaughn profile and screenography; **UFO** Memorabilia; **Stingray**
Episode Guide (Pt 5). Cover: **Lavender Castle/Space:1999** - The Rules Of Luton £3.50

FAB 33: Christopher Penfold; **Joe 90** - The Birthday complete script; Fanderson
Members Survey Results; **Stingray** Episode Guide (Pt 6)
Cover: **Space:1999** - War Games/Guardian Of Pin £3.50

FAB 34: **Joe 90** Tribute issue: The **Joe 90** Writers Guide; The Century 21 Puppets
Catalogue (Pt 2); **Joe 90** Episode Guide (Pt 1).
Cover: **Joe 90** - Hi-Jacked/The Race £3.50

FAB 37: Gabrielle Drake; Rodney Matthews; Tributes to Christine Giverville;
Thunderbirds Script to Screen: Move - And You're Dead (Pt 1).
Cover: **Thunderbirds** - Lady Penelope/**Lavender Castle** - The Collector £4.50

FAB 38: Peter Gorden; Gary Files; The Making of **Space:1999** - Message From
Moonbase Alpha, **Thunderbirds** Script to Screen: Move - And You're Dead (Pt 2).
Cover: **Space:1999** - Sandra Benes/**Captain Scarlet** - Traitor £4.50

FAB 39: David Lane; Tributes to Reg Hill; **Thunderbirds** Script to Screen: Move -
And You're Dead (Pt 3); **Joe 90** Episode Guide (Pt 3).
Cover: **Joe 90** - Sam Looover/**Thunderbirds** Are Go £4.50

FAB 40: Ken Turner (Pt 1); Nick Austin, Vivid Imaginations; **Space Precinct**
"Demeter City" unfiled episode script (Pt 1); **Bond & Beyond** Weekend report.
Cover: **Thunderbirds** - Parker/Thunderbird 3 £4.50

FAB 41: Ken Turner (Pt 2); Graydon Gould; **Space Precinct** "Demeter City"
unfiled episode script (Pt 2); **Century 21** convention photo album.
Cover: **UFO** - Conflict/**Thunderbirds** - Martian Invasion £5.00

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Kerth R. Gooch, Leith, Edinburgh

I am writing after seeing the show **I Love 1987** on BBC2 on
Saturday, March 10th, 2001, which whilst focusing on a feature
about the youth show **Network 7**, showed a brief clip of the
animated series **Dick Spanner**.

I realised that I know very little about this series. I can recall
that **Network 7** used to be a late night show, I think on Friday
nights, which was presented by Magenta De Vine amongst others
and was produced by Janet Street Porter and was supposed to be
that year's trendy show.

Dick Spanner, I can recall, was only a small five minute or
so section of the show and always seemed to end on a cliff-
hanger, but apart from the fact that I can recall that it was vo ced
by Shane Rimmer, there is not much else that I can recall about
the show.

Did each episode have individual titles, were there any other
voice artists involved and who were the guys behind the camera
on the show? Is there any chance that FAB will print an article on
this show which will give Gerry's fans some background
information on this little known series? Do you know of any plans
by the license holders of the series to re-release it on video to cash
in on the 1980s fad that seems to be going around just now?

Anyway, keep up the good work with FAB - I'll enjoy reading
the next issue whatever it includes.

What is truly remarkable about that little clip from **Dick Spanner**
that appeared on **I Love 1987** is that it was the only clip from a
Gerry Anderson programme to appear in the whole of the **I Love**
The 1970s or the **I Love The 1980s** series!

Strange as it may seem (given the controversial nature of
some of the reportage items that used to appear on the
programme) **Network 7** was actually a Sunday lunchtime show, of
which **Dick Spanner** was a very small, unscheduled part. This
meant that viewers often had to sit and watch nearly the whole
programme waiting for the **Dick Spanner** segment to appear

There were 22 six-minute instalments comprising two 11-episode stories, *The Case Of The Human Cannon Ball* and *The Case Of The Maltese Parrot*, but the episodes were not given individual titles.

The only voice artist involved was Shane Rimmer who narrated the whole thing as the title character in Chandler-esque style. The scripts were written by Tony Barwick and the stop-motion animation was directed by Terry Adlam and **Terrahawks** special effects director Steven Begg who also served as director of photography. Music was composed and performed by Christopher Burr who also co-produced the show with Gerry Anderson. Former Century 21 art director Bob Bell was the associate producer.

Our problem with doing any kind of article on **Dick Spanner** in the past has primarily been down to a disturbing lack of any photos from the show to illustrate such an article with. Thankfully, we have recently acquired a collection of very nice **Dick** pics which we're eager to publish sooner rather than later, so I feel fairly certain that it won't be too long before something turns up within these very pages. Sadly, there are no current plans to re-release **Dick Spanner** on home video, either VHS or DVD.

Kevin D.J. Reeks, Lydney, Gloucestershire

Several years ago I drifted away from Fanderson and lost touch with the world of Gerry Anderson. However, I recently dug out an old copy of **FAB** and sat down and read it from cover to cover and thought, "Oh my God Almighty, look what I have been missing, I must rejoin straight away," so I did.

It's great to be back on board. Nick Williams sent me a great membership renewal package and I am really knocked out by the **Supercar** and **Fireball XL5** soundtrack CD which was sent to me very quickly by Stephen Brown - excellent service, Steve. Will there be a similar CD of **Stingray** and **Thunderbirds** incidental music and can anyone tell me if the original signature tune to **Stingray** is available? I have a TV Themes CD which has a very high quality recording of the original TV version of 'Aqua Marina' (the usual one you tend to get on theme CDs has the fade at the end). The original TV version of the opening theme is also on this CD but, oh dear, it's awful and sounds like it was lifted from a poor 16mm print.

Anyway, enough rambling from me, or as my dear old Grandad used to say, "Shut yer mouth and give your backside a chance!"

Red tape currently prevents Fanderson from producing soundtrack albums for **Stingray**, **Thunderbirds** and **Captain Scarlet And The Mysterons**, but we haven't ruled out the possibility that we may be able to do something with the music from those programmes at some stage. Our next soundtrack CD release will be **Terrahawks** in the autumn which, assuming everything goes according to plan, will be followed by the soundtrack of one of the other Century 21 programmes next year (and I'm going to have to leave you guessing as to which one for now).

Paul Kinnear (by E-mail: PaulKnnr@aol.com)

Now that the series is almost complete on DVD, I think it is time that **Space Precinct** underwent an evaluation by both Fanderson members and the general public. I personally have enjoyed the show since its premiere on Sky One several years ago, and although **UFO** and **Space:1999** are my favourite Gerry Anderson productions, **Space Precinct** is a close third place.

Space Precinct's lack of nihilism and pretension favoured by other shows like **Babylon 5** (which I detest!) made it unpalatable to 'hard-core' science fiction fans for whom violence, 'realism' and story-arcs are the be-all and end-all. **Babylon 5** had

(more than) its fair share of awful effects, terrible acting and embarrassing rubber monsters during its tedious five year run, but all are overlooked by the blinkered sci-fi press who are jealously loathe to see 'their' genre made more accessible to a wider audience, as Gerry Anderson's programmes tend to be.

Speaking of the genre press: their treatment of **Space Precinct** was nothing short of a disgrace and led me to cancel orders for several magazines I had previously bought on a regular basis. The authors of these damning articles seemed to forget that the science fiction genre can (nay, should!) be divided into many sub-genres, and that programmes that can encompass all of these aspects, like **Space Precinct** and **Star Trek:Voyager** (another of my favourites that it is currently fashionable for critics to bash!) should be applauded and not deplored! But what happens? Adulation is heaped upon bombastic, repetitive drivel like **Babylon 5** while **Space Precinct** is cancelled after just one season. What a world! Such is the lack of imagination in today's viewing public at large that optimistic and bright series will be ground down in favour of the harder-edged 'realism' of production-line rubbish that panders to the lowest common denominator.

Perhaps I'm being a little over-zealous, and I sincerely apologise to genuine **Babylon 5** fans out there. I do realise that



Space Precinct, especially in the earlier episodes, had a lot of things wrong with it, but as the season drew to a close and the quality continued to improve, the potential for the series if it had remained on air was extraordinary. The irony is that I honestly believe that if Gerry Anderson had made **Space Precinct** with puppet characters instead of actors, it would still be being made now, such is the tendency for the viewing public to pigeon-hole things, and their constant rejection of anything new and daring.

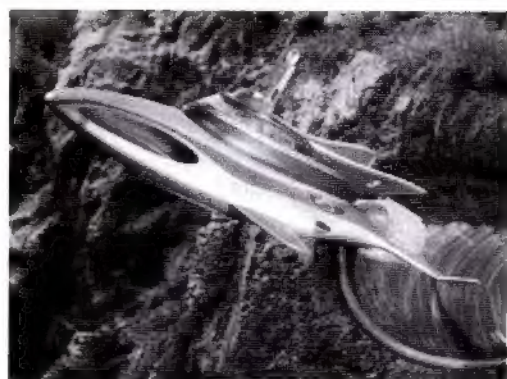
Daniel Cooper, Ilkley, West Yorkshire

As a follow up to my letter in **FAB 39** (and Trevor Briggs's reply to it in **FAB 40**), I thought you might like to know of at least one television reference book that is a bit more even-handed (or even generous) when it comes to the Gerry Anderson shows. It's an American book called *The Complete Directory To Prime Time Network And Cable TV Shows 1946-Present* by Tim Brooks and Earle Marsh, published by Ballantine Books of New York. I'm looking at the latest edition, the seventh, which was published in December 1999.

They have this to say about **The Protectors**, a series that often takes quite a bit of stick from Gerry Anderson fans, never mind anyone else: "This stylish adventure series brought back

The Man From U.N.C.L.E.'s Robert Vaughn in the not dissimilar role of Harry Rule, one of a three-person team of "protectors" fighting high-level crime in Europe. There was also a dash of **The Avengers** in the Contessa di Contini's high-fashion wardrobe, and of James Bond in the breakneck pace of the stories, which mostly involved murders, espionage, drug rings and the like. Clipped dialogue, fancy cars and picturesque European locales added to the *élan*."

The authors are entirely uncritical of either **UFO** and **Space Precinct**, although there are one or two mistakes in the section on **Space:1999** and they're not very kind about Barbara Bain's performance, but by and large even that entry isn't unreasonable. In fact, this is exactly the sort of thing that I would expect in a learned encyclopedic work about television: unbiased, unopinionated but nonetheless well-informed reporting of the facts about each television programme, something that too many authors of non-fiction reference books are either too lazy or too egotistical to remember.



FREE SUPERMARIONATION CARD

The Supermarionation Collector Card presented free with this issue of FAB is the second in a series of oversize trading cards that you will receive free with each issue of FAB magazine during this membership year. The complete set of Supermarionation Collector Cards features portraits of the main characters and vehicles seen in each of the seven Supermarionation series (from **Supercar** to **The Secret Service**), scenes from all your favourite episodes and rare behind the scenes photos.

Members who have just joined the club or renewed their membership with this issue will also have received a Booster Pack of 12 Collector Cards which will also be sent to every new and renewing member during this membership year. The remaining cards in the set will become available as sub-sets for a limited period from Fanderson Sales, enabling every club member to build a complete collection of Supermarionation cards that will not be available anywhere else!

If your current membership expires with this issue of FAB, you will have been sent a renewal form with details of how to rejoin for another four issues of FAB. To ensure that you receive all of the free Fanderson Collector Cards, please return the form with your membership payment before the specified date as we cannot guarantee that the card issued with FAB 43 will still be available after the publication of that issue.

Michael Cavenagh, Bournemouth, Dorset

Help! I can't play Volume 1 of my **Stingray** DVD Box Set! After the Carlton Video logo, it just freezes up and won't play. I took it back to the shop and replaced it, but the replacement does the same thing. Is this a fault with the disc or with my player? I haven't had any problems with any other Carlton discs.

By the way, I read the reviews of the **Stingray** and **Space:1999** DVDs in *SFX* magazine and it seemed pretty obvious to me that the reviewer hadn't even seen the discs. He made no mention at all of the picture and sound quality or any of the extra features, and merely talked in general terms about the two series, spouting the same tired old nonsense about the Gerry Anderson shows that we've come to expect from these people.

Do you know if it's standard practice for *SFX* to write reviews about things that they haven't even seen? It would certainly explain a lot. Two of the video reviews (on the same page no less) in the current issue (79) dismissed the films they were talking about simply as "shit", which is a sad indictment on the standard of journalism in that magazine. Even if what they were talking about genuinely wasn't very good, you'd think they'd be able to come up with something a bit more interesting to say than just "it's shit." I can get that kind of review for free from my six year old nephew.

Actually, I can't remember the last time there was anything worth reading in that magazine. I only bought the last issue to see the pictures from the new **Spider Man** movie and the rest of it just seems to be pandering to the current very commonplace concept of 'journalist as star' - the people who write and edit it seem to think that they're more important than what they're supposed to be writing about and can't wait to let us know their gutter-level opinions of everything, print as many photos of themselves as possible and publish every smart-arse comment they happened to make while they were watching telly with their mates. I can't believe they actually get paid to do what they do.

Thank goodness that we can still rely on FAB to present decent articles and interviews about the Gerry Anderson programmes, and reviews that we can trust to tell us what we need to know.

*Referring to the problem with your **Stingray** DVD and whether it's the disc or the player at fault, it's actually a bit of both: certain DVD players, primarily Samsung and Pioneer have been found to be incompatible with programming faults on the initial batch of Volumes 1 (Samsung) and 3 (Pioneer) of Carlton Video's **Stingray** DVD set.*

*Replacement discs are now available for viewers who cannot play **Stingray** Volume 1 or Volume 3 on their machines. Simply post either of these discs that you have found to be faulty to Carlton Video with your name, address and details of your DVD player. Replacement volumes will be forwarded by return. Send your faulty disc to:*

**Customer Services, Carlton Video, The Waterfront,
Elstree Road, Elstree, Hertfordshire, WD6 3BS**

*As far as *SFX* magazine's reviews goes, we understand that *SFX* had not been sent review copies of either the **Stingray** or **Space:1999** DVDs at the time of publication of that particular issue as neither sets of discs had completed production - indeed, the **Space:1999** DVDs did not even come back from the DVD authoring house until the week after that issue of *SFX* appeared in newsagents. It would be very surprising if it were an editorial policy to review things that they haven't seen, as that would be perpetrating an appalling deception upon their readers, but if they can do it with their reviews of the **Stingray** and **Space:1999** DVDs, you've got to wonder haven't you?*



